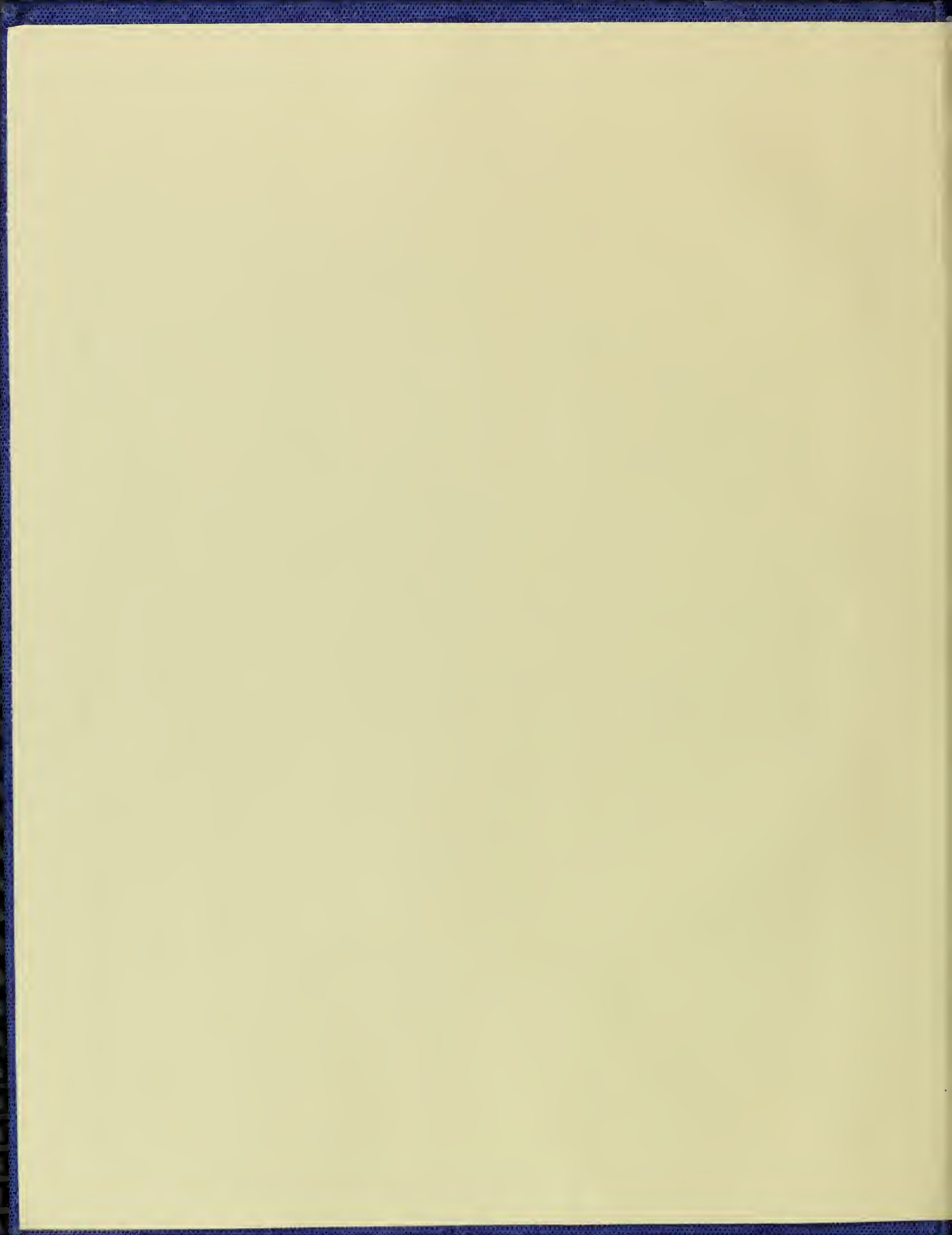




Mr. Spillito





















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VOCAL SCORE  
OF  
TRIAL BY JURY  
BY  
W. S. GILBERT  
AND  
ARTHUR SULLIVAN.

---

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# TRIAL BY JURY.

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## Characters.

The Learned Judge.

The Plaintiff.

The Defendant.

Counsel for the Plaintiff.

Usher.

Foreman of the Jury.

Associate.

First Bridesmaid.

---

Modern dresses, without any extravagance or caricature. The Defendant is dressed in bridal dress. The Plaintiff as a bride. The Bridesmaids as bridesmaids.

The Judge, Counsel, Jury, and Usher, &c., should be as like their prototypes at Westminster as possible.

*Time of performance, three-quarters of an hour.*

# TRIAL BY JURY

SCENE.—A Court of Justice. The Bench faces the audience, and extends along the back of the Court. The Judge's desk C., with canopy overhead, Jury-box R., Counsel's seats L.

Barristers, Attorneys, Jurymen and Public discovered.

CHORUS.

Hark, the hour of ten is sounding ;  
Hearts with anxious fears are bounding,  
Hail of Justice crowds surrounding,  
Breathing hope and fear—  
For to-day in this arena,  
Summoned by a stern subpoena,  
Edwin, sued by Angelina,  
Shortly will appear.

Enter USHER.

SOLO—USHER.

Now, Jurymen, hear my advice—  
All kinds of vulgar prejudice  
I pray you set aside :  
With stern judicial frame of mind,  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free of every kind,  
This trial must be tried.

(During Chorus, USHER sings fortissimo, "Silence in Court!")

USHER.

Oh, listen to the plaintiff's case :  
Observe the features of her face—  
The broken-hearted bride.  
Condole with her distress of mind :  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free, &c.

USHER.

And when amid the plaintiff's shrieks,  
The ruffianly defendant speaks—  
Upon the other side ;  
What he may say you needn't mind—  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free, &c.

Enter DEFENDANT L.

RECIT.—DEFENDANT.

Is this the Court of the Exchequer ?

ALL.

It is !

DEFENDANT (aside).

Be firm, be firm, my pecker,  
Your evil star's in the ascendant !

ALL.

Who are you ?

DEFENDANT.

I'm the Defendant !

Chorus of JURYMEN (shaking their fists).

Monster, dread our damages.

We're the jury,

Dread our fury !

DEFENDANT.

Hear me, hear me, if you please,  
These are very strange proceedings—  
For permit me to remark  
On the merits of my pleadings,  
You're at present in the dark.

(DEFENDANT beckons to JURYMEN—they leave the box and gather round him as they sing the following) :—

That's a very true remark—  
On the merits of his pleadings,  
We're entirely in the dark !  
Ha ! ha !—ho ! ho !

SONG—DEFENDANT.

When first my old, old love I knew,  
My bosom welled with joy :  
My riches at her feet I threw—  
I was a love-sick boy !  
No terms seemed too extravagant  
Upon her to employ—  
I used to mope, and sigh, and pant,  
Just like a love-sick boy !  
Tink-a-Tank—Tink-a-Tank.

But joy incessant palls the sense ;  
And love unchanged will eloy,  
And sho became a bore intonse  
Unto her love-sick boy !  
With fitful glimmer burnt my flame,  
And I grew cold and coy,  
At last, one morning, I becamo  
Another's love-sick boy.  
Tink-a-Tank—Tink-a-Tank.

Chorus of JURYMEN (advancing stealthily).

Oh, I was like that when a lad !  
A shocking young scamp of a rover,  
I behaved like a regular cad ;  
But that sort of thing is all over.  
I am now a respectable chap  
And shine with a virtue resplendent,  
And, therefore, I haven't a rap  
Of sympathy with the defendant !  
He shall treat us with awe,  
If there isn't a flaw,  
Singing so merrily—Trial-la-law !  
Trial-la-law—Trial-la-law !  
Singing so merrily Trial-la-law !

(They enter the jury-box.)

RECIT.—USHER (on Bench).

Silence in Court, and all attention lend.  
Behold your Judge ! In due submission bend !

Enter JUDGE on bench.

CHORUS.

All hail great Judge !  
To your bright rays,  
We never grudge  
Ecstatic praise.  
All hail !  
May each decree  
As statute rank,  
And never be  
Reversed in Baue.  
All hail !

RECIT.—JUDGE.

For these kind words accept my thanks, I pray,  
A Breach of Promise we've to try to-day.  
But firstly, if the time you'll not begrudge,  
I'll tell you how I came to be a Judge.

ALL.

He'll tell us how he came to be a Judge.

JUDGE.

Let me speak.

ALL.

Let him speak.

SONG—JUDGE.

When I, good friends, was called to the bar,  
I'd an appetite fresh and hearty,  
But I was, as many young barristers are,  
An impecunious party.  
I'd a swallow-tail coat of a beautiful blue—  
A brief which I bought of a booby—  
A couple of shirts and a collar or two,  
And a ring that looked like a ruby!

CHORUS.

A couple of shirts, &c.

JUDGE.

In Westminster Hall I danced a dance,  
Like a semi-despondent fury;  
For I thought I never should hit on a chance  
Of addressing a British Jury—  
But I soon got tired of third-class journeys,  
And dinners of bread and water;  
So I fell in love with a rich attorney's  
Elderly, ugly daughter.

CHORUS.

So he fell in love, &c.

JUDGE.

The rich attorney, he jumped for joy,  
And replied to my fond professions:  
"You shall reap the reward of your pluck, my boy,  
At the Bailey and Middlesex Sessions.  
You'll soon get used to her looks," said he,  
"And a very nice girl you'll find her!  
She may very well pass for forty-three  
In the dusk, with a light behind her!"

CHORUS.

She may very well, &c.

JUDGE.

The rich attorney was good as his word:  
The briefs came trooping gaily,  
And every day my voice was heard  
At the Sessions or Ancient Bailey.  
All thieves who could my fees afford  
Relied on my orations,  
And many a burglar I've restored  
To his friends and his relations.

CHORUS.

And many a burglar, &c.

JUDGE.

At length I became as rich as the Gurneys—  
An incubus then I thought her,  
So I threw over that rich attorney's  
Elderly, ugly daughter.  
The rich attorney my character high  
Tried vainly to disparage—  
And now, if you please, I'm ready to try  
This Breach of Promise of Marriage!

CHORUS.

And now, if you please, &c.

JUDGE.

For now I'm a Judge!

ALL.

And a good Judge too!

JUDGE.

Yes, now I'm a Judge!

ALL.

And a good Judge too!

JUDGE.

Though all my law be fudge,  
Yet I'll never, never budge,  
But I'll live and die a Judge.

ALL.

And a good Judge too!

JUDGE (*pianissimo*).

It was managed by a job—

ALL.

And a good job too!

JUDGE.

It was managed by a job!

ALL.

And a good job too!

JUDGE.

It is patent to the mob,  
That my being made a nob  
Was effected by a job.

ALL.

And a good job too!

*Enter COUNSEL for PLAINTIFF. He takes his place in front row of  
Counsels' seats.*

RECIT.—COUNSEL.

Swear thou the Jury!

USHER.

Kneel, Jurymen, oh, kneel!

*(All the JURY kneel in the Jury-box, and so are hidden from audience.)*

USHER.

Oh, will you swear by yonder skies,  
Whatever question may arise,  
'Twixt rich and poor—'twixt low and high,  
That you will well and truly try.

*JURY (raising their hands, which alone are visible).*

To all of this we make reply,  
By the dull slate of yonder sky:  
That we will well and truly try.

*(All rise with the last note.)*

RECIT.—COUNSEL.

Where is the plaintiff?  
Let her now be brought.

RECIT.—USHER.

Oh, Angelina! Angelina!! Come thou into Court!

*Enter the BRIDESMAIDS.*

*Chorus of BRIDESMAIDS.*

Comes the broken flower—  
Comes the cheated maid—  
Though the tempest lower,  
Rain and cloud will fade!  
Take, oh maid, these posies:  
Though thy beauty rare  
Shame the blushing roses—  
They are passing fair!

Wear the flowers till they fade;

Happy be thy life, oh maid!

*(The JUDGE, having taken a great fancy to 1ST BRIDESMAID, sends  
her a note by USHER, which she reads, kisses rapturously, and places  
in her bosom.)*

*Enter PLAINTIFF.*

SOLO.—PLAINTIFF.

O'er the season vernal,  
Time may cast a shade;  
Sunshine, if eternal,  
Makes the roses fade:  
Time may do his duty;  
Let the thief alone—  
Winter hath a beauty,  
That is all his own.

Fairest days are sun and shade:  
I am no unhappy maid!

(The JUDGE having by this time transferred his admiration to PLAINTIFF, directs the Usher to take the note from 1ST BRIDESMAID and hand it to PLAINTIFF, who reads it, kisses it rapturously, and places it in her bosom.)

Chorus of BRIDESMAIDS.

Comes the broken flower, &c.

JUDGE.

Oh never, never, never, since I joined the human race,  
Saw I so exquisitely fair a face.

THE JURY (*shaking their forefingers at him*).

Ah, sly dog! Ah, sly dog!

JUDGE (*to JURY*).

How say you, is she not designed for capture?

FOREMAN (*after consulting with the JURY*).  
We've but one word, my lord, and that is—Rapture.

PLAINTIFF (*courtseying*).

Your kindness, gentlemen, quite overpowers!

THE JURY.

We love you fondly, and would make you ours!

THE BRIDESMAIDS (*shaking their forefingers at JURY*).

Ah, sly dogs! Ah, sly dogs!

THE JURY (*shaking their fists at DEFENDANT*).

Monster! Monster! dread our fury!

There's the Judge and we're the Jury.

Come substantial damages!

Substantial damages!

Damages! dam—

USHER.

Silence in Court!

RECIT.—COUNSEL FOR PLAINTIFF.

May it please you, my lud!

Gentlemen of the jury!

ARIA.

With a sense of deep emotion,

I approach this painful case;

For I never had a notion

That a man could be so base,

Or deceive a girl confiding,

Vows, *etcetera*, deriding.

ALL.

He deceived a girl confiding,

Vows, *etcetera*, deriding.

COUNSEL.

See my interesting client,

Victim of a heartless wile!

See the traitor all defiant

Wear a supercilious smile!

Sweetly smiled my client on him,

Coyly woo'd and gently won him.

ALL.

Sweetly smiled, &c.

COUNSEL.

Swiftly fled each honeyed hour

Spent with this unmanly male!

Camberwell became a bower,

Peckham an Arcadian Vale,

Breathing concentrated otto!—

An existence *à la* Watteau.

ALL.

Breathing concentrated otto! &c.

COUNSEL.

Pieture, then, my client naming,

And insisting on the day:

Pieture him excuses framing—

Going from her far away;

Doubly eriminal to do so,

For the maid had bought her *trousseau*!

ALL.

Doubly eriminal, &c.

COUNSEL (*to PLAINTIFF, who weeps*).

Cheer up, my pretty—oh cheer up!

JURY.

Cheer up, cheer up, we love you!

(COUNSEL leads PLAINTIFF fondly into Witness-box, he takes a tender leave of her, and resumes his place in Court.)

(PLAINTIFF reels as if about to faint.)

JUDGE.

That she is reeling

Is plain to me!

FOREMAN.

If faint your feeling

Recline on me!

*She falls sobbing on to the FOREMAN'S breast.*

PLAINTIFF (*feebly*).

I shall recover

If left alone.

ALL (*shaking their fists at DEFENDANT*).

Oh perjured lover,

Atone! atone!

FOREMAN.

Just like a father

I wish to be.

(*Kissing her.*)

JUDGE (*approaching her*).

Or, if you'd rather

Recline on me!

(*She jumps on to Bench, sits down by the JUDGE, and falls sobbing on his breast.*)

COUNSEL.

Oh! fetch some water

From far Cologne!

ALL.

For this sad slaughter

Atone! atone!

JURY (*shaking fists at DEFENDANT*).

Monster, monster, dread our fury,

There's the Judge, and we're the Jury!

SONG—DEFENDANT.

Oh, gentlemen, listen, I pray,

Though I own that my heart has been ranging,

Of nature the laws I obey,

For nature is constantly changing.

The moon in her phases is found,

The time and the wind and the weather,

The months in succession come round,

And you don't find two Mondays together.

Consider the moral I pray,

Nor bring a young fellow to sorrow,

Who loves this young lady to-day,

And loves that young lady to-morrow.

BRIDESMAIDS (*rushing forward, and kneeling to JURY*).

Consider the moral, &c.

You cannot eat breakfast all day,

Nor is it the act of a sinner,

When breakfast is taken away,

To turn his attention to dinner;

And it's not in the range of belief

To look upon him as a glutton,

Who, when he is tired of beef,

Determines to tackle the mutton.

But this I am willing to say,

If it will appease her sorrow,

I'll marry this lady to-day,

And I'll marry the other to-morrow!

BRIDESMAIDS (*rushing forward as before*).

But this he is willing to say, &c.

RECIT.—JUDGE.

That seems a reasonable proposition,  
To which, I think, your client may agree.

COUNSEL.

But, I submit, m'lud, with all submission,  
To marry two at once is Burglaree !

(Referring to law book.)

In the reign of James the Second,  
It was generally reckoned  
As a rather serious crime  
To marry two wives at a time.

(Hands book up to JUDGE, who reads it.)

ALL.

Oh, man of learning !

Quartette.

JUDGE.

A nice dilemma we have here,  
That calls for all our wit :

COUNSEL.

And at this stage, it don't appear  
That we can settle it.

DEFENDANT.

If I to wed the girl am loth  
A breach 'twill surely be—

PLAINTIFF.

And if he goes and marries both,  
It counts as Burglaree !

ALL.

A nice dilemma, &c.

DUET—PLAINTIFF and DEFENDANT.

PLAINTIFF (*embracing him rapturously*).

I love him—I love him—with fervour unceasing,  
I worship and madly adore ;  
My blind adoration is ever increasing,  
My loss I shall ever deplore.  
Oh, see what a blessing, what love and caressing  
I've lost, and remember it, pray,  
When you I'm addressing, are busy assessing  
The damages Edwin must pay !

DEFENDANT (*repelling her furiously*).

I smoke like a furnace—I'm always in liquor,  
A ruffian—a bully—a sot ;  
I'm sure I should thrash her, perhaps I should kick her,  
I am such a very bad lot !  
I'm not prepossessing, as you may be guessing,  
She couldn't endure me a day ;  
Recall my professing, when you are assessing  
The damages Edwin must pay !

(*She clings to him passionately ; after a struggle, he throws her off into arms of COUNSEL.*)

JURY.

We would be fairly acting,  
But this is most distraeting !  
If, when in liquor, he would kick her,  
That is an abatement.

PUBLIC.

She loves him, and madly adores, &c.

RECIT.—JUDGE.

The question, gentlemon—is one of liquor ;  
You ask for guidance—this is my reply :  
He says, when tipsy, he would thrash and kick her,  
Let's make him tipsy, gentlemen, and try !

COUNSEL.

With all respect  
I do object !

PLAINTIFF.

I do object !

DEFENDANT.

I don't object !

ALL.

With all respect  
We do object !

JUDGE (*tossing his books and papers about*).

All the legal furies seize you !  
No proposal seems to please you,  
I can't sit up here all day,  
I must shortly get away.  
Barristers, and you, attorneys,  
Get you on your homeward journeys ;  
Gentle, simple-minded usher,  
Get you, if you like, to Russ'her ;  
Put your briefs upon the shelf,  
I will marry her myself !

(*He comes down from Bench to floor of Court. He embraces ANGELINA.*)

FINALE.

PLAINTIFF.

Oh, joy unbounded,  
With wealth surrounded,  
The knell is sounded  
Of grief and woe.

COUNSEL.

With love devoted  
On you he's doated,  
To castle moated  
Away they go.

DEFENDANT.

I wonder whether  
They'll live together  
In marriage tether  
In manner true ?

USHER.

It seems to me, sir,  
Of such as she, sir,  
A judge is he, sir,  
And a good judge too.

CHORUS.

Oh, joy unbounded, &c.

GRAND TRANSFORMATION SCENE.

JUDGE.

Yes, I am a Judge.

ALL.

And a good Judge too !

JUDGE.

Yes, I am a Judge.

ALL.

And a good Judge too !

JUDGE.

Though homeward as you trudge  
You declare my law is fudge,  
Yet of beauty I'm a judge.

ALL.

And a good Judge too !

JUDGE.

Tho' defendant is a snob—

ALL.

And a great snob too !

JUDGE.

Tho' defendant is a snob,  
I'll reward him from my fob.

ALL.

So we've settled with the job.  
And a good job too !

CURTAIN.

# TRIAL BY JURY.

## Dramatic Cantata in one Act.

Written by  
W. S. GILBERT.

Composed by  
ARTHUR SULLIVAN.

No 1.

SOLO and CHORUS.

*Allegro vivace.*

PIANO.

*ff*

*p*

*ff*

(Curtain rises.)

*p* *cresc.*

*f*

## CHORUS.

Hark, the hour of ten is sound-ing; Hearts with anx-ious fears are bound-ing

Hall of Jus-tice crowds sur-round-ing, Breath-ing hope and fear- For to-day in

this a-re-na, Sum-moned by a stern sub-poe-na, Ed-win, sued by

An - ge - li - na, Short - ly will ap - pear. For to - day in this a - -

Unis.

For to - day in this a - re - na, Sum - moned

- re - na, Sum - moned by a stern sub - poe - na, Ed - win, sued by An - ge - li - na, will ap -

by a stern sub - poe - na, Ed - win, sued by An - ge - li - na, Short - ly will ap - -

- pear, Ed - win, sued by An - ge - li - na, Short - ly will — ap - - pear.

- pear,

*f* Hark, the hour of ten is sound - ing; Hearts with anx - ious fears are bound - ing,

Hall of Jus - tice crowds sur - round - ing, Breath - ing hope and fear - For to - day in

this a - re - na, Sum - moned by a stern sub - poe - na, Ed - win, sued by

An - ge - li - na, Short - ly will ap - pear. Hark, the hour of ten is

The first system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The key signature is G major (one sharp). The vocal line begins with the lyrics "An - ge - li - na, Short - ly will ap - pear. Hark, the hour of ten is". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

sound - ing; Hearts with anx - ious fears are bound - ing, Hall of Jus - tice crowds sur -

The second system of the musical score. The vocal line continues with the lyrics "sound - ing; Hearts with anx - ious fears are bound - ing, Hall of Jus - tice crowds sur -". The piano accompaniment continues with the same eighth-note pattern in the right hand.

- round - ing, Breath - ing hope and fear.

The third system of the musical score. The vocal line continues with the lyrics "- round - ing, Breath - ing hope and fear.". The piano accompaniment continues with the same eighth-note pattern in the right hand.

The fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment concludes with a final chord. The key signature changes to G minor (two sharps) for the final measure.

*Moderato.* Soló.—USHER.

Now, Ju - ry - men, hear my ad - vice - All kinds of

vul - gar pre - ju - dice I pray you set a - side, I pray you set a - side:

With stern ju - di - cial frame of mind, From bi - as free of ev' - ry kind, This tri - al must be

tried! Si - lence in Court! — Si - lence! Oh,

CHORUS. From bi - as free of ev' - ry kind, This tri - al must be tried.

lis - ten to the plain - tiff's case: Ob - serve the fea - tures of her face, - The bro - ken - heart - ed

*p*

bride. - Con - dole with her dis - tress of mind: From bi - as free of ev' - ry kind, This tri - al

*rall.* *a tempo*

*colla voce* *a tempo*

must be tried! Si - lence in Court! — Si - lence! And

CHORUS. From bi - as free of ev' - ry kind This tri - al must be tried.

*f* *f* *p*

when a - mid the plain - tiff's shrieks, The ruf - fian - ly de - fend - ant speaks - Up - on the o - ther side; What

*rall* *a tempo*

he may say you need-n't mind- From bi - as free of ev' - ry kind, This tri - al

*f* *rall* *a tempo*

must be tried! Si - lence in Court! \_\_\_\_\_

*f* *Unis.*

CHORUS. From bi - as free of ev' - ry kind, This tri - al

*f*

Si - lence in Court!

must be tried.

*ff*

*Red.*

No 1a

*Allegro vivace.*

DEFENDANT. *Recit.*

CHORUS.

PIANO. *Allegro vivace.*

this the Court of the Ex - chequ - er? Be firm, be firm, my

It is!

It is!

*f* *p*

peck - er, Your e - vil star's in the as - cen - dant! *a tempo*

Who are

Who are

I'm the De - fend - ant!

you? Mon - ster, dread their

you? Mon - ster, dread our

The first system of the musical score. It consists of three staves. The top staff is a vocal line in D major (two sharps) with the lyrics "I'm the De - fend - ant!". The middle staff is another vocal line with the lyrics "you? Mon - ster, dread their". The bottom staff is a piano accompaniment line with the lyrics "you? Mon - ster, dread our". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A forte (*f*) dynamic marking is present in the piano part.

dam - a - ges. They're the Ju - ry, Dread their fu - ry!

dam - a - ges. We're the Ju - ry, Dread our fu - ry!

The second system of the musical score. It continues the vocal and piano parts. The top vocal staff has the lyrics "dam - a - ges. They're the Ju - ry, Dread their fu - ry!". The middle vocal staff has the lyrics "dam - a - ges. We're the Ju - ry, Dread our fu - ry!". The piano accompaniment continues with the same rhythmic pattern. A forte (*f*) dynamic marking is also present in the piano part.

DEFENDANT.

Hear me, hear me, if you please, These are ve - ry strange pro - ceed - ings - For, per -

The third system of the musical score. It begins with a section labeled "DEFENDANT." in all caps. The top staff is a solo vocal line for the defendant with the lyrics "Hear me, hear me, if you please, These are ve - ry strange pro - ceed - ings - For, per -". The piano accompaniment is reduced to a simple harmonic support in the right hand and a steady bass line in the left hand.

mit me to re-mark, On the me-rit of my plead-ings, You're at pre-sent in the

dark.

*(Satirically.)* That's a ve-ry true re-mark-On the me-rits of his plead-ings We're at pre-sent in the

*f*

dark. Ha! ha! ho! ho! ha! ha! ho! ho!

*(Defendant tunes his guitar.)*

Nº 2.

## SONG and CHORUS.

*Allegretto.* DEFENDANT.

VOICE. 1. When

PIANO. *f pesante p*

first my old, old love I knew, My bo - som well'd with joy; My  
 joy in - ces - sant palls the sense; And love, un - chang'd will cloy; And

rich - es at her feet— I threw— I was a love - sick boy! No  
 she be - came a bore in - tense Un - to her love - sick boy! With

terms seem'd too— ex - tra - va - gant Up - on her to— em - ploy— I  
 fit - ful glim - mer burnt my flame, And I grew cold and coy, At

*rall.* *a tempo*

used to mope, and sigh, and pant, Just like a love - sick boy! Tink - a -  
 last, one morn - ing, I be - came A - no - ther's love - sick boy. Tink - a -

*a voce* *a tempo*

- tank, tink - a - tank, tink - a - tank, Tink - a - tank, tink - a - tank, tink - a -

CHORUS. *p*

Tink - a - tank,

*p*

*cresc.*

- tank, I used to mope, and sigh, and pant,  
 At last, one morn - ing I be - came A -

*cresc.*

Tink - a - tank, Tink, tink - a - tank, tink - a - tank, tink - a - tank,

*cresc.*

*cresc.* *f*

Just like a love-sick boy.  
- no - ther's love-sick boy.

*a tempo*

Tink, tink, tink,

*f rall.* *f* *a tempo* *ff*

1. 2.

2. But

*p* *ff*

*Listesso tempo.*

CHORUS OF JURYMEN. (*aside.*)

Oh, I was like that when a lad! A

*p*

shock-ing young scamp of a ro-ver, I be-hav'd like a re-gu-lar cad, But

that sort of thing is all o - ver. I'm now a res - pect - a - ble

chap And shine with a vir - tue re - splen-dent, And, there-fore, I hav - n't a

rap Of sym - pa - thy with the de - fend - ant! He shall

*Allegretto.*

treat as with awe, If there is - n't a flaw, Sing - ing so mer - ri - ly—

Tri - al - la - law, Trial - la - law, Trial - la - law, Sing - ing so mer - ri - ly— Trial - la - law.

USHER, DEFENDANT, and FOREMAN, with SOPRANO.

Trial-la - law, Trial - la - law, Sing-ing so mer - ri - ly = Tri - al - la - law,

Trial-la - law, Trial - la - law, Trial - la - law, Trial - la - law, la, la, law!

*Moderato.*

SOLO. USHER.

Si - lence in Court, si - lence in Court, and

all at - ten - tion lend. Be - hold your Judge! In due sub - mis - sion

*Andante maestoso.*

bend!

CHORUS.

All

PIANO.

*sf*

hail great Judge! ————— To your bright rays, We ne - ver grudge —————

— Ec - stat - ic praise. All hail! all hail! all hail! all hail! all hail! May

each de - cree — As sta - tute rank, And ne - ver be —

— Re - versed in Banc. All hail! all hail! all hail! all hail! all hail!

SOLO. JUDGE.  
For these kind words ac - cept my thanks, I pray, A

Breach of Pro - mise we've to try — to - day. But first - ly, if the time you'll

not — be-grudge, I'll tell you how I came — to be — a

*rall.*

*a tempo*

Judge.

CHORUS. He'll tell us how he came to be a

*a tempo*

He'll tell us how he came — to be a Judge, to be a

He'll tell us how he came — to be a

*a tempo*

*f*

I'll tell you how, I'll tell you how, He'll tell us how he came to

Judge, He'll tell us how, He'll tell us how he came to

Judge, He'll tell us how, He'll tell us how he came to

Judge, He'll tell us how, He'll tell us how he be -

*fp*

Let me speak, Let me speak, Let me speak, *dim.*

be a Judge! Let him speak, Let him speak, Yes, let him *dim.*

- came a Judge! *fp* *dim.*

Let me speak, *pp* Let me speak. *dim.* *pp*

speak! Hush! Hush! he speaks, Hush! Hush! he speaks! Hush! *pp*

*pp* *dim.* *pp*

**USHER.** *ff*

Si - lence in court! si - lence in court!

Hush! *ff* He'll tell us how, tell us how. *rall.*

*ff* *Unis.* He'll tell us how, he came to be a Judge! *rall.*

Nº 4.

## THE JUDGE'S SONG

*Allegro vivace.*

VOICE.

PIANO.

*p* *ff*

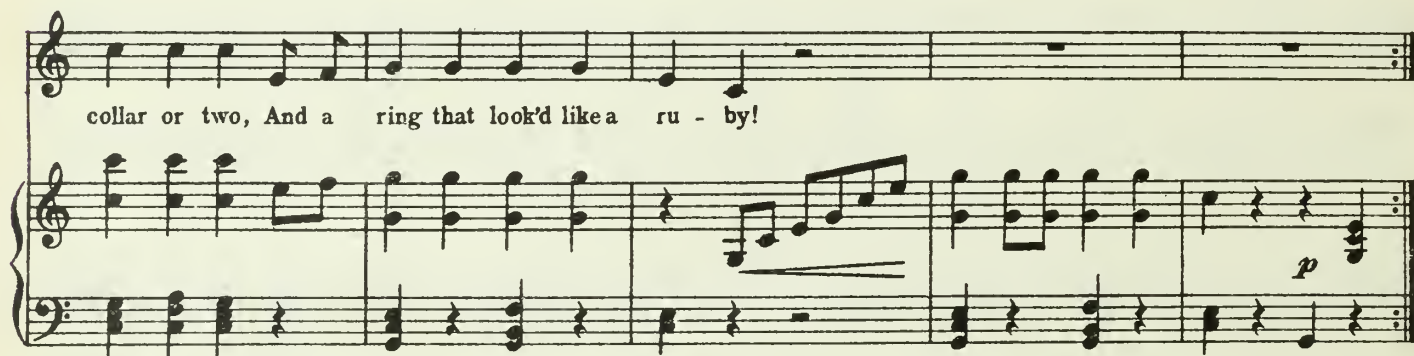
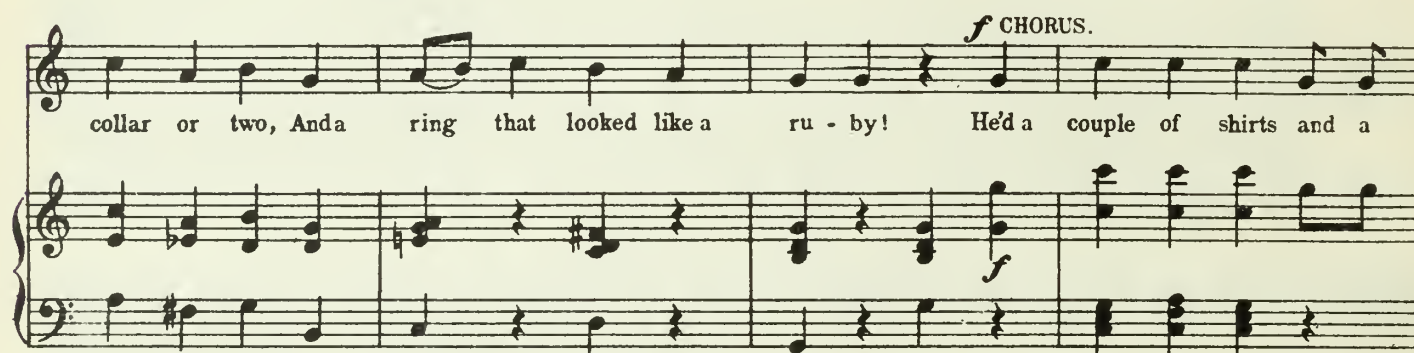
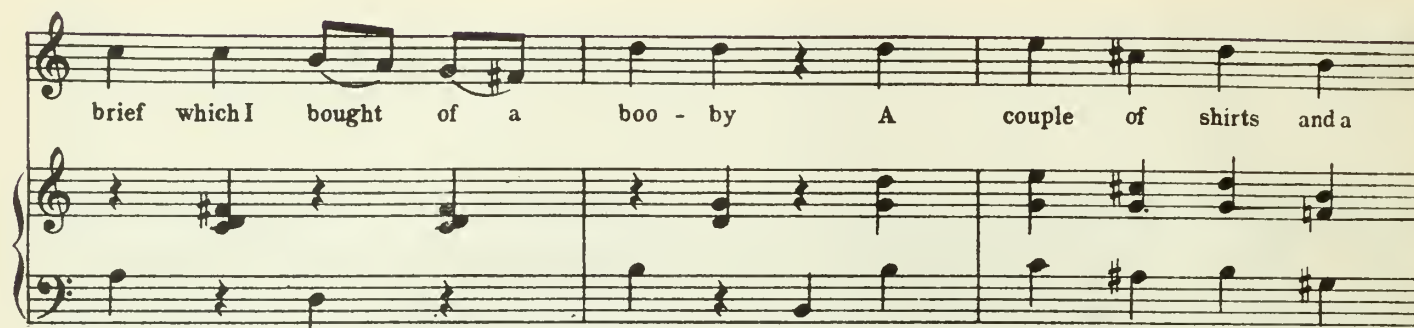
JUDGE.

When I, good friends, was call'd to the bar, I'd an

*p*

appe - tite fresh and — hear - ty, But I was, as many young bar - risters are An —

im - pe - cu - nious par - ty. I'd a swallow-tail coat of a beauti - ful blue — A —



## 2.

In Westminster Hall I danced a dance,  
 Like a semi-despondent fury;  
 For I thought I never should hit on a chance  
 Of addressing a British Jury.—  
 But I soon got tired of third class journeys,  
 And dinners of bread and water;  
 So I fell in love with a rich attorney's  
 Elderly, ugly daughter.

*Chorus.* So he fell in love, &c.

## 3.

The rich attorney, he jumped with joy,  
 And replied to my fond professions:  
 "You shall reap the reward of your pluck, my boy,  
 At the Bailey and Middlesex Sessions.  
 You'll soon get used to her looks," said he,  
 "And a very nice girl you'll find her!  
 She may very well pass for forty-three  
 In the dusk, with a light behind her!"

*Chorus.* She has often been taken for forty-three &c.

## 4.

The rich attorney was good as his word:  
 The briefs came trooping gaily,  
 And every day my voice was heard  
 At the Sessions or Ancient Bailey.  
 All thieves who could my fees afford  
 Relied on my orations,  
 And many a burglar I've restored  
 To his friends and his relations.

*Chorus.* And many a burglar he's restored &c.

5. At length I be-came as rich as the Gurneys—An incu-bus then I—

thought her, So I throw over that rich at-tor-ney's El-der-ly, ug-ly—

daugh-ter. The rich at-tor-ney my—char-acter high Tried vain-ly to—dis-  
*rall.*

*a tempo* -par-age— And now, if you please, I'm ready to try This Breach of Promise of Marriage! And  
CHORUS.

JUDGE.  
For  
now, if you please, he's ready to try This Breach of Promise of Mar-riage!

now I'm a Judge! managed by a job— Yes, now I'm a Judge! It was man-aged by a job! Though It is

And a good Judge too! And a good job too! And a good Judge too! And a good job too!

And a good Judge too! And a good job too! And a good Judge too! And a good job too!

*rall. and pause 2nd time.* 1. *p*

all my law be fudge, Yet I'll ne-ver, ne-ver budge, But I'll live and die a Judge! It was  
pa-tent to the mob, That my be-ing made a nob Was ef-fect-ed by a job. And a

And a good Judge too!  
And a  
And a good Judge too!  
And a

*rall.* *ff*

2. *Enter Counsel for Plaintiff.*

good job too! good job too! good job too!

good job too! good job too! good job too!

*ff* 8

VOICE. COUNSEL RECIT. USHER.

Swear thou the Ju - ry! Kneel, Ju - ry-men, oh, kneel!

PIANO.

*Andante.*

USHER.

Oh, will you swear— by yon - der skies, What-

- ev - er ques - tion may a - rise, 'Twixt rich and poor— twixt low and high, That

CHORUS OF JURYMEN. *p*

*f tr*

you will well—and tru—ly try. To

all of this—we make re-ply, To all of this—we make re-ply,

By the dull slate—of yon—der sky: That we will well—and

DEFENDANT. *p* *Andante.*

COUNSEL. They will well and tru—ly try!

JUDGE. *p*

USHER.

tru—ly try. *pp* we'll try!

*Allegro grazioso.*

VOICE.

PIANO.

COUNSEL. *Recit.* USHER.

Where is the plain-tiff? Let her now be brought. Oh An - ge -

*(Echo behind the scene)* *(Echo)*

- li - na! Come thou in - to Court! An - ge - li - na! An - ge - li - na!

*(Enter Bridesmaids)*

*p* *cresc.* *molto*

*f*

*f* CHORUS.—THE BRIDESMAIDS.

Comes the bro-ken flow - er,— Comes the cheat-ed maid—

*dim.*

Though the tem - pest low - er, Rain and cloud will fade! Take, oh maid, these

*cresc.*

po - sies: Tho' thy beau - ty rare Shame and blush - ing ro - ses—

*f*

They are pass - ing fair, They are pass - ing fair!

*dim.*

Wear the flow - ers till they fade; Hap - py,

*p*

hap - py be thy life, oh maid! Wear the

*cresc.*

flow - ers till they fade;

Hap - py be thy life, oh maid! Hap - py be thy life, oh maid!

Hap - py, — hap - py be thy life, — oh maid!

*ff* *rall.* *p* *cresc.* *molto*

(Enter Plaintiff)

*f* *dim.*

## SOLO.—PLAINTIFF.

O'er the sea - son ver - nal, Time may cast a shade; Sun - shine, if e -

- ter - nal, Makes the ro - ses fade: Time may do his du - ty;

Let the thief a - lone - Win - ter hath a beau - ty, That is all his -

own, That is all his own, Fair - est

days are sun and shade: I am no un -

CHORUS with PLAINTIFF.  
(PLAINTIFF.) Fair - est days - are

- hap - py maid! (CHO.) Wear the flow - ers

*cresc.*

sun and shade: I am no un - hap - py maid,  
till they fade; Hap - py be thy life, oh maid,

I am no un - hap - py maid, I am no un - hap - py maid, un -  
Hap - py be thy life, oh maid, Hap - py, hap - py be thy

*ff*

- hap - py maid!  
life oh maid!

*p* *cresc. molto* *f*

*L'istesso tempo.*

VOICE. JUDGE.  
Oh, ne-ver, ne-ver, ne-ver, since I join'd the hu-man race,

PIANO. *p*

JURY. *p* JUDGE.  
Saw I so ex - qui-site - ly fair a face. Ah, sly dog! Ah, sly dog! How

FOREMAN OF THE JURY.  
say you is she not de - sign'd for cap-ture? We've but one

PLAINTIFF.  
word, my lord, and that — is — Rap-ture. Your kind - ness, gen-tle-men, quite ov - er-

JURY. BRIDESMAIDS.  
- pow-ers! — we love — you fond-ly, and would make you ours! Ah, sly dogs! Ah,

*p* JURY *rall.* *ff*

sly dogs! We love you fond-ly and would make you, would make—you ours!

*rall.* *ff* *Ad.* \*

*Presto furioso.* JURY. *f*

Mon-ster! Mon-ster! dread our fu - ry! There's the Judge and

we're the Ju - ry, Come, sub - stan - tial dam-a - ges! sub - stan - ial


USHER.

Si lence in Court!

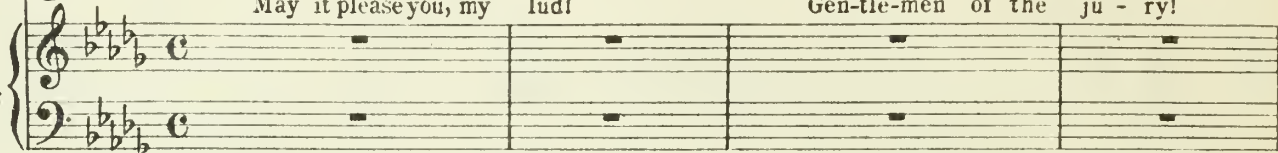
dam-a - ges! dam-a - ges! dam

## No. 8.

*Moderato.*  
*Recit.*

COUNSEL. 

May it please you, my lud! Gen-tle-men of the ju - ry!


PIANO. 

*a tempo.*




With a sense of deep e - mo - tion, I ap - proach this pain - ful





case; For I nev - er had a no - tion That a man could be so





base, Or de - ceive a girl con - fid - ing, Vows, et - ce - te - ra, de -



*f* CHORUS. Unis.



-rid - ing. He de - ceiv'd a girl con - fid - ing, Vows, et - ce - te - ra. de -



## COUNSEL.

-rid - ing. See my in - ter - est - ing

cli - ent, Vic - tim of a heart - less wile! See the trai - tor, all de - fi - ant, Wear a

*dolce.* su - per - ci - lious smile! Sweet - ly smil'd my cli - ent on him, Coy - ly

## CHORUS. Unts.

wood and gent - ly won him. Sweet - ly smil'd his cli - ent on him, Coy - ly

wood and gent - ly won him.

COUNSEL. (*With increased energy*)

Swift - ly fled each hon-eyed hour! Spent with this un - man - ly male!

*cresc.*

*p* *cresc.*

Cam-ber-well be-came a bow'r, Peck-ham an Ar-ca - dian Vale, Breath - ing

*f* *dolce.*

*p*

con-cen-tra-ted ot-to!- An ex - is - tence à la Wat-teau. Breath - ing

CHORUS. Unis.

*f*

con - cen - tra - ted ot - to!- An ex - is - tence à la Wat-teau.

*f* *p*

COUNSEL. (*Excitedly*)

Pic - ture, then, my cli - ent nam - ing, And in - sist - ing on the day:

*cresc.*

Pic ture him ex - cu - ses fram - ing, - Go - ing from her far a - -

- way; Doub - ly cri - mi - nal to do so, For the maid had bought her

## CHORUS.

*trous-seau!* Doub - ly cri - mi - nal to do so, For the maid had bought her

## COUNSEL.

Cheer up, my pret-ty- oh cheer up!

*trous-seau!*

*trous-seau!*

## JURY.

*p* Cheer up! cheer up! we

PLAINTIFF.

Ah me! ah me!

COUNSEL (or) Cheer up! cheer up!

Cheer up, my pret-ty, oh, cheer up!

USHER.

Cheer up, cheer up, cheer up!

JURY.

love you! *p* Cheer up, cheer up, we love you!

*p* Ah me! ah me! *rall. pp*

*p* Cheer up, cheer up! *pp*

*p* Cheer up, cheer up! *pp*

*p* Cheer up, cheer up, we love you! cheer up! *pp*

*rall.*

*led.*

*Allegro agitato.* JUDGE.

VOICE. That she is reel-ing Is plain to

PIANO. *p*

FOREMAN.

mel If faint you're feel-ing re-cline on

*sempre stacc.*

*ff* PLAINTIFF.

me. I shall re-co-ver If left a -

CHORUS. FOREMAN.

-lone. *f* O per-jured lov-er, A - tone! a - tone! Just

*ff* *dim.*

JUDGE.

like a fa - ther I wish to be. Or, if you'd ra - ther, Re-

COUNSEL.

-cline on me! Oh! fetch some wa - ter From far Co-lognel

CHORUS.

For this sad slaughter A -

*ff*

-tone! a - tone! Mon-ster! dread our fu - ry! There's the Judge, and

*ff*

*ff*

here's the Ju - ry! Mon-ster Mon-ster, dread our fu - ry.

*sf sf sf sf*

Nº 10.

## SONG (Defendant.)

*Allegretto non troppo vivace.*

VOICE.

PIANO.

First system of musical notation. The voice staff is empty. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 6/8. The piano part is marked *ff* (fortissimo).

Second system of musical notation. The voice staff contains the following lyrics: "Oh, gen - tle - men, lis - ten, I pray, Tho' I own that my can - not eat break-fast all day, — Nor is it the". The piano accompaniment is marked *p* (piano). A repeat sign is present at the beginning of the piano part.

Third system of musical notation. The voice staff contains the following lyrics: "heart act has been rang - ing, Of na - ture the laws I o - act of a sin - ner, When break-fast is ta - ken a -". The piano accompaniment continues with the same key signature and time signature.

Fourth system of musical notation. The voice staff contains the following lyrics: "-bey, For na - ture is con - - stant - ly chang-ing: The -way, To turn his at - ten - - tion to din - ner; And it's". The piano accompaniment continues with the same key signature and time signature.

moon in her pha - ses is found, The time and the wind and the  
not in the range of be - lief, To look up - on him as a

wea - ther, The months in suc - ces - sion come round, And you don't find two  
glut - ton, Who, when he is tir - ed of beef, — De - ter - mines to

Mon - days to - ge - ther. Ah! — Con - si - der the mor - al I  
tac - kle the mut - ton. Ah! — But this I am will - ing to

pray, Nor bring a young fel - low to sor - row, Who  
say, If it will ap - pease — her sor - row, I'll

loves this young la - dy to - day, And loves that young  
mar - ry this la - dy to - day, And I'll mar - ry the

## CHORUS-BRIDESMAIDS.

la - dy to - mor - row! Con - si - der the mor - al we  
o - ther to - mor - row! But this he is will - ing to

pray, Nor bring a young fel - low to sor - row, Who  
say, If it will ap - pease her sor - row, He'll

loves this young la - dy to - day, And loves that young  
mar - ry this la - dy to - day, And he'll mar - ry the

1. la - dy to - mor - row! SOLO. 2. You - mor - row!  
o - ther to -

No 11.

*Allegro moderato.*

VOICE. JUDGE.

That

PIANO. *p*

seems a rea-son-able pro-po-si-tion, To which, I think, your

COUNSEL

cli-ent may a-gree! — But,

I sub-mit, m'lud, with all sub-mis-sion, To mar-ry

two at once is Bur - gla-ree!

*ff*

In the reign of James the Sec-ond, It was gen - er - al - ly reckoned As a

*mf*

ra - ther se - rious crime To mar - ry two wives at a time. Oh, man of

CHORUS

*f*

learn - ing!

*p* JURY & USHER.

Oh, man of learn - - - ing!

*dim.* *p* *pp*

## SESTET AND CHORUS.

## No. 12.

*Andante sostenuto.*

JUDGE. *SOLO.*  
A nice di - lem - ma we have here, That calls for

PIANO. *p*

all our wit, for all our wit: COUNSEL. *p a tempo.*  
And at this stage, it don't ap-

DEFENDANT.  
If I to  
-pear That we can set - - - - - tle it.

wed the girl am loth A breach 'twill sure - - - ly

PLAINTIFF.

And if he goes and mar - - ries both \_\_\_\_\_ It

DEFENDANT.

he, —

PLAINTIFF. *3*

counts — as Bur - - gla - ree. *f* A nice di-lem-ma *p* we have here, *rall.* A nice di - *a tempo.*

DEFENDANT.

A nice di-lem-ma *f* we have here, *p*

COUNSEL.

A nice di-lem-ma *f* we have here, *p*

JUDGE.

A nice di-lem-ma *f* we have here, *p*

USHER.

A nice di-lem - - ma, *f* A nice di-lem - - ma, *p*

FOREMAN.

A nice di-lem - - ma, *f* A nice di-lem - - ma, *p*

*colla voce.* *p a tempo.*

- lem - ma we have here, A nice di - lem - - - ma we have here,

*p* A nice dilemma we have here, If

*p* A nice dilemma we have here, we have here, A

*p* A nice dilemma we have here, we have here, A

*p* a nice dilemma we have here, we have here, A

*p* a nice dilemma we have here, we have here, A

CHORUS.  
SOPRANO. 1st & 2nd.  
*p* A nice di - lem - ma we have have

TENOR.  
*p* A nice di - lem - ma we have here,

BASS *p* A nice di - -

A nice di - lem - - ma

I \_\_\_\_\_ to wed the girl feel loth, \_\_\_\_\_ A

nice di - - - - - lem - - - - - ma we have

nice di - - - - - lem - - - - - ma we have

nice di - - - - - lem - - - - - ma we have

nice di - - - - - lem - - - - - ma we have

A nice di-lem - ma we have here, A nice di-lem - ma we have here,

A nice di-lem - ma we have here, A nice di-lem - ma we have here,

- lem - - ma we have here, A nice di - -

we have — here, That calls for all —

nice — di - lem - ma we have here, That calls for all —

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

A nice di - lem - ma we have here, A nice di - lem-ma we have here, That calls for

A nice di - lem - ma we have here, A nice di - lem-ma we have here, That calls for

- lem - ma we have here, A nice di - lem-ma we have here, That calls for

[illegible]

[illegible]

1. *p* wit. For all our

2. *p* wit. For all our

*p* wit. If wit. For all our

*p* wit. A wit. For all our

*p* wit. A wit. For all our

*p* wit. A wit. For all our

*p* wit. A wit. That calls for all,

*p* wit, A nice di-lem - ma we have here, wit. That calls for all,

*p* wit, A nice di-lem - ma we have here, wit. That calls for all,

*p* wit, A nice di - wit. That calls for all,

wit, That calls for all our wit. *cresc.* *ff*

wit, That calls for all our wit. *cresc.* *ff*

wit, That calls for all our wit. *cresc.* *ff*

wit, That calls for all our wit. *cresc.* *ff*

wit, That calls for all, Si-lence in Court, si-lence in Court! *cresc.* *ff* *3* *3*

for all our wit, That calls for all our wit. *cresc.* *ff*

for all our wit, our wit. *ff*

for all our wit, our wit. *ff*

for all our wit, our wit. *ff*

*ff*

## Nº 13.

## DUET and CHORUS.

*Vivace.*

VOICE. PLAINTIFF.

I love him, I love him, with

PIANO. Viol. with voice.

fer- vour un- ceas- ing, I wor- ship and mad- ly a - dore; My blind a - do - ra - tion is e - ver in - creas - ing, My

loss I shall e - ver de - plore. Oh, — see what a bless - ing, what love and ca - res - sing I've

lost, and re - mem - ber it, pray, When you I'm ad - dress - ing, are bu - sy as - sess - ing The

dam - a - ges Ed - win must pay, Yes, he — must — pay! I

*cresc.* *sf* *p*

smoke like a fur - nace—I'm al - ways in li - quor, A ruf - fian—a bul - ly—a

sot; I'm sure I should thrash her, per - haps I should kick her, I

am such a ve - ry bad — lot! I'm — not pre - pos - sess - ing, as

you may be guess - ing, She could - n't en - dure me a day; Re -

- call my pro - fess - ing, when you are as - sess - ing The dam - a - ges Ed - win must

PLAINTIFF.  
Yes, he must pay,

DEFENDANT.  
pay. I'm sure I should

TENORS.  
We would be fair - ly

CHORUS.  
JURY-BASSES.  
We would be fair - ly act - - -

*f* *sf* *f* *string-*

I love him, I

thrash her, per - haps I should kick her, I

SOPRANO.  
She loves him, she

act - ing, But this is most dis - tract - ing! If, when in li - quor,

- ing, But this is most dis - tract - ing! If, when in li - quor,

- endo al fine

love him with fer - - - vour in - creas - ing, I love him, I wor - ship and mad - ly a -  
 smoke like a fur - nace, I'm al - ways in li - quor, A ruf - fian, a bul - ly, A ruf - fian, a bul - ly a  
 loves him, she mad - - ly a - dores! She loves him, she loves him and mad - ly a -  
 he would kick her, That is an a - bate - ment, If, when in li - quor, when in  
 he would kick her, That is an a - bate - ment, If, when in li - quor, when in

- dore, I love him, I wor - ship and mad - ly a - dore.  
 sot, A ruf - fian, a ruf - fian, a bul - ly, a sot!  
 - dores! She loves him, she loves him and mad - ly a - dores!  
 li - quor, That is, that is an a - bate - - ment.  
 li - quor, That is, that is an a - bate - - ment.

*Andante.* JUDGE.

The ques-tion, gen-tle-men—is one of li-quor; You ask for guid-ance—

this is my re - ply: He says, when tip - sy, he would thrash and kick her,

*Vivace, Tempo I.* COUNSEL.

Let's make him tip - sy, gen - tle - men, and try! With all res - pect, I do ob -

PLAINTIFF.

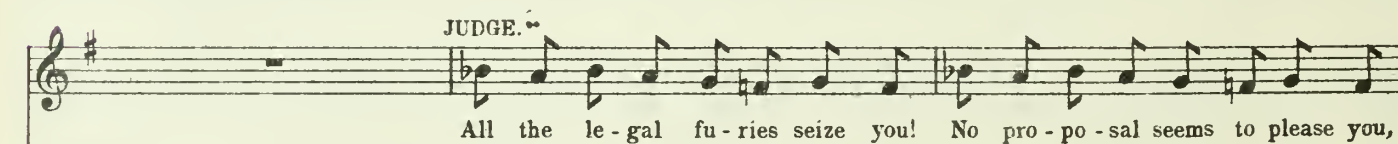
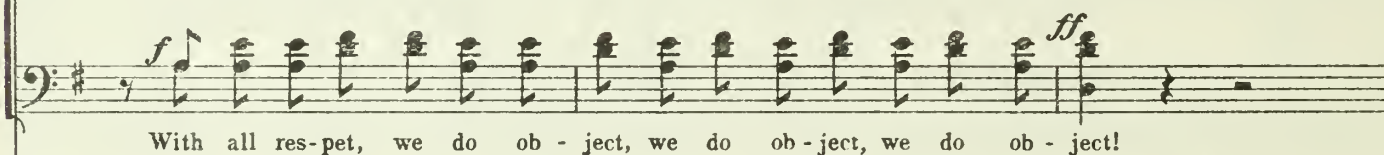
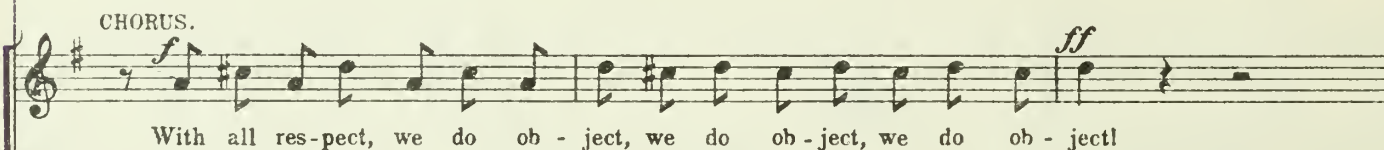
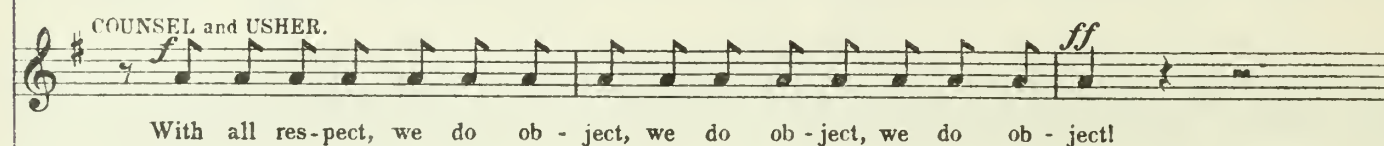
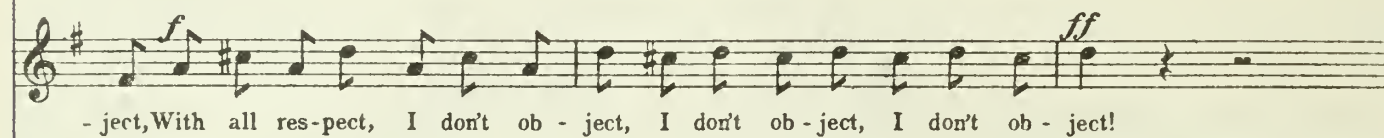
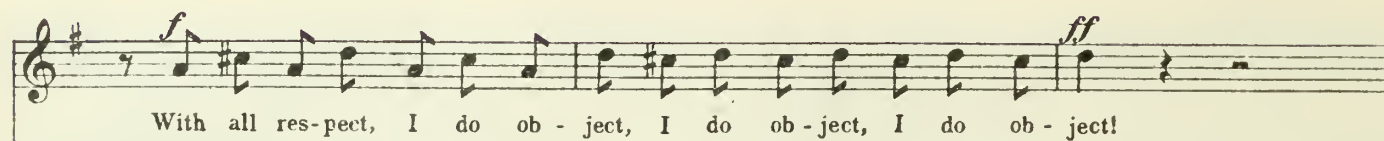
I do ob - ject. I do ob - ject,

DEFENDANT.

I don't ob - ject. I don't ob -

COUNSEL.

- ject, With all res-pect, I do ob - ject,



I can't sit up here all day, I must short-ly get a-way. Bar-ris-ters, and you, at-tor-neys.

Get you on your home-ward jour-neys; Gen-tle, sim-ple-mind-ed Ush-er, Get you,

RECIT.  
if you like, to Russher; Put your briefs up-on the shelf, I will mar-ry her my-

- self!

*ff* Ah!

*ff* Ah!

No 14.

## FINALE.

*Allegro moderato.*

VOICE. PLAINTIFF.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

PIANO.

COUNSEL.

grief and\_ woe. With love de - vot - ed, On you\_ he's\_ doat - ed, To cas - tle moat - ed A -

DEFENDANT.

way they go. I won - der whe - ther They'll live to - ge - ther, In mar - riage te - ther, In

USHER.

man - ner true? It seems to me, Sir, Of such\_ as\_ she, Sir, A Judge is he, Sir, And a

## PLAINTIFF.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## DEFENDANT.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## COUNSEL.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## USHER.

good judge, too! Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## JUDGE.

## SOPR. 1st &amp; 2nd.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## TENOR.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

## BASS.

Oh, joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

grief and woe. And a

grief and woe. It seems to me, Sir, Of such as— she, Sir, A judge is he, Sir, And a

grief and woe. It seems to me, Sir, Of such as— she, Sir, A judge is he, Sir, And a

grief and woe. It seems to me, Sir, Of such as— she, Sir, A judge is he, Sir, And a

grief and woe. It seems to me, Of such as she, A judge is he, And a

grief and woe. It seems to me, Sir, Of such as— she, Sir, A judge is he, Sir, And a

grief and woe. It seems to me, Of such as she, A judge is he, And a

*Doppio movimento.*

1. *f* 2. *f*

good judge, too! Oh, good judge, too! And a good judge, too! And a

good judge, too! Oh, good judge, too! And a good judge, too! And a

good judge, too! Oh, good judge, too! And a good judge, too! And a

good judge, too! Oh, good judge, too! And a good judge, too! And a

Yes, I am a judge! Yes, I am a judge!

good judge, too! Oh, good judge, too! And a good judge, too! And a

good judge, too! Oh, good judge, too! And a good judge, too! And a

good judge, too! Oh, good judge, too! And a good judge, too! And a

*Doppio movimento.*

*mf ff mf ff*

good judge, tool

good judge, tool

good judge, tool

good judge, tool

Though home-ward as you trudge, You de - clare my law is fudge, Yet of

good judge, tool

good judge, tool

good judge, tool

*mf*

Detailed description: This is a musical score for a song. It features nine staves. The first eight staves are for vocal parts, each with the lyrics 'good judge, tool' underneath. The first four staves are in treble clef, and the last three are in bass clef. The fifth staff contains the lyrics 'Though home-ward as you trudge, You de - clare my law is fudge, Yet of'. The ninth staff is a piano accompaniment, with a mezzo-forte (*mf*) dynamic marking. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of chords in the left hand and a melodic line in the right hand.

And a good judge, too! And a great snob, too!

And a good judge, too! No, no, no!

And a good judge, too! And a great snob, too!

And a good judge, too! And a great snob, too!

beau-ty I'm a judge! Tho' de - fen-dant is a snob, Tho' de -

And a good judge, too! And a great snob, too!

And a good judge, too! And a great snob, too!

And a good judge, too! And a great snob. too!

*ff* *mf* *ff*

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

No, no, no!

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

- fen - dant is a snob, Tho' de - fen - dant is a snob, I'll re - *rall.*

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

And a great snob, too! Tho' de - fen - dant is a snob, He'll re - *rall.*

*mf* *ff* *ff* *rall.*

*Slower.* *a tempo*

-ward him from his fob, So we've set - tled with the job, And a good job too!

So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

-ward him from my fob, So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

-ward him from his fob, So we've set - tled with the job, And a good job too!

*Slower.* *a tempo*

*ff*

(CURTAIN.)

*f* *Fine.*

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"A" IS HAPPY, "B" IS NOT.  
THE FLOWERS THAT BLOOM IN THE SPRING.

### "PIRATES OF PENZANCE"

I AM A PIRATE KING.  
CLIMBING OVER ROCKY MOUNTAINS.  
WHEN FRED'RIC WAS A TINY LAD.  
POOR WAND'RING ONE.  
THE POLICEMAN'S SONG.  
AH, LEAVE ME NOT TO PINE ALONE.

### "H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.  
I'M CALLED LITTLE BUTTERCUP.  
HE IS AN ENGLISHMAN.  
SING HEY, THE MERRY MAIDEN.  
THINGS ARE SELDOM WHAT THEY SEEM.  
NEVER MIND THE WHY AND WHEREFORE.

### "PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.  
PRITHEE, PRETTY MAIDEN.  
I CANNOT TELL WHAT THIS LOVE MAY BE.  
SING "HEY TO YOU, GOOD-DAY TO YOU."  
SILVER'D IS THE RAVEN HAIR.  
THE MAGNET AND THE CHURN.

### "PRINCESS IDA"

OH, DAINTY TRIOLET.  
SING HOITY-TOITY.  
THE MAIDEN AND THE APE.  
SUCH A DISAGREEABLE MAN.  
NOTHING WHATEVER TO GRUMBLE AT.  
THIS HELMET, I SUPPOSE.

### "TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.  
THE JUDGE'S SONG.  
NOW, JURYMEN, HEAR MY ADVICE.  
OH, JOY UNBOUNDED.  
OH, GENTLEMEN, LISTEN I PRAY.  
COMES THE BROKEN FLOWER.

### "THE GONDOLIERS"

THE GAVOTTE.  
THE MERRIEST FELLOWS ARE WE.  
THERE LIVED A KING.  
A REGULAR ROYAL QUEEN.  
NO POSSIBLE DOUBT WHATEVER.

### "YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.  
I HAVE A SONG TO SING, O!  
WHEN A WOOPER GOES A-WOOING.  
STRANGE ADVENTURE.  
WHAT A TALE OF COCK-AND-BULL.

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THE SENTRY'S SONG.  
FINAL CHORUS. ACT I.  
WELCOME TO OUR HEARTS AGAIN.  
WHEN BRITAIN REALLY RULED THE WAVES.  
NOTHING VENTURE, NOTHING WIN.

### "RUDDIGORE"

I KNOW A YOUTH.  
THE HORNPIPE.  
HAPPILY COUPLED ARE WE.  
THE PRETTY LITTLE FLOWER AND THE GREAT  
OAK TREE.  
WHEN THE NIGHT WIND HOWLS.  
I ONCE WAS A VERY ABANDONED PERSON.

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THE MINUET.  
MY NAME IS JOHN WELLINGTON WELLS.  
FOR LOVE ALONE.  
SHE WILL TEND HIM.

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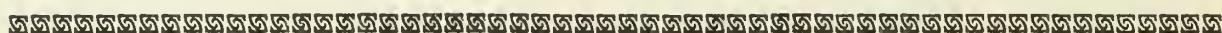
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TAKE A PAIR OF SPARKLING EYES. (In E flat and F.)  
WHEN A MERRY MAIDEN MARRIES.  
KIND SIR, YOU CANNOT HAVE THE HEART.  
THERE LIVED A KING.  
IN ENTERPRISE OF MARTIAL KIND.  
NO POSSIBLE DOUBT WHATEVER.  
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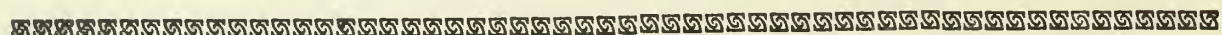
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## DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre (*an Elderly Baronet*).

Alexis (*of the Grenadier Guards, his Son*).

Dr. Daly (*Vicar of Ploverleigh*).

Notary.

John Wellington Wells (*of J. Wells & Co., Family Sorcerers*).

Lady Sangazure (*a Lady of Ancient Lineage*).

Aline (*her Daughter—betrothed to Alexis*).

Mrs. Partlet (*a Pew Opener*).

Constance (*her Daughter*).

*Chorus of Villagers.*

---

### ACT I.

Exterior of Sir Marmaduke's Mansion. Mid-day.

*(Twelve hours are supposed to elapse between Acts I. and II.)*

### ACT II.

Exterior of Sir Marmaduke's Mansion. Midnight.

# THE SORCERER.

## INDEX.

NO.		PAGE
	OVERTURE...	I
Art I.		
1.	CHORUS. "Ring forth, ye bells" ... ..	7
2.	RECIT. ( <i>Mrs. Partlet and Constance</i> ) ... ..	11
2a.	ARIA ( <i>Constance</i> ). "When he is here" ... ..	13
3.	RECIT. ( <i>Kev. Dr. Daly</i> ) ... ..	16
3a.	BALLAD ( <i>Dr. Daly</i> ). "Time was, when Love and I were well acquainted" ... ..	17
4.	RECIT. AND MINUET ( <i>Sir Marmaduke, Dr. Daly, and Alexis</i> ) ... ..	19
5.	CHORUS OF GIRLS. "With heart and with voice" ... ..	20
6.	RECIT. ( <i>Aline</i> ) ... ..	23
6a.	ARIA. "Happy young heart" ... ..	24
7.	RECIT. ( <i>Lady Sangazure</i> ) ... ..	27
8.	CHORUS OF MEN. "With heart and with voice" ... ..	28
9.	DUET ( <i>Lady Sangazure and Sir Marmaduke</i> ) ... ..	30
10.	ENSEMBLE ( <i>Aline, Alexis, Lawyer, and Chorus</i> ). "All is prepared" ... ..	35
11.	BALLAD ( <i>Alexis</i> ). "For Love alone" ... ..	39
12.	SONG ( <i>Mr. Wells</i> ). "My name is John Wellington Wells" ... ..	42
13.	INCANTATION ( <i>Aline, Alexis, Mr. Wells, and Chorus</i> ) ... ..	48
14.	FINALE. "Now to the Banquet we press" ... ..	56
Art II.		
15.	TRIO AND CHORUS ... ..	78
16.	ENSEMBLE ( <i>Constance, Notary, Aline, Alexis, and Chorus</i> ) ... ..	87
17.	BALLAD. "It is not Love" ... ..	97
18.	QUINTETT ( <i>Aline, Mrs. Partlet, Alexis, Dr. Daly, and Sir Marmaduke</i> ) ... ..	101
19.	RECIT. AND DUET ( <i>Lady Sangazure and Mr. Wells</i> ) ... ..	108
20.	RECIT. AND AIR ( <i>Aline</i> ) ... ..	115
21.	SONG ( <i>Dr. Daly</i> ). "Engaged to So-and-so" ... ..	116
22.	ENSEMBLE ( <i>Aline, Alexis, Dr. Daly, and Chorus</i> ) ... ..	119
23.	RECIT. ( <i>Alexis</i> ) ... ..	125
24.	FINALE ... ..	126

# THE SORCERER.

## OVERTURE.

*Allegro con spirito.*

PIANO.

*f*

*ff*

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system begins with a treble clef and a key signature change to three sharps. The tempo is marked 'Allegro con spirito'. The first system includes dynamic markings *f* and *ff*. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and complex chordal textures. The final system concludes with a double bar line and a key signature change to one sharp (F#).

*Moderato.*

*p* *ad lib.*

*Andante. dolce.*

*p*

*cres.* *p*

*Ped.* \*

*mf*

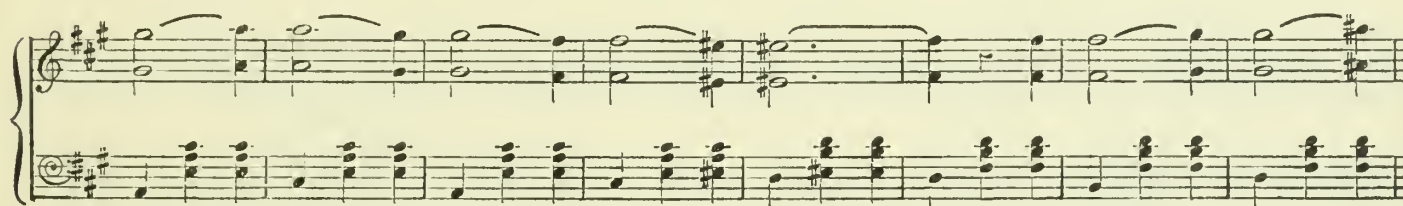
*mf*

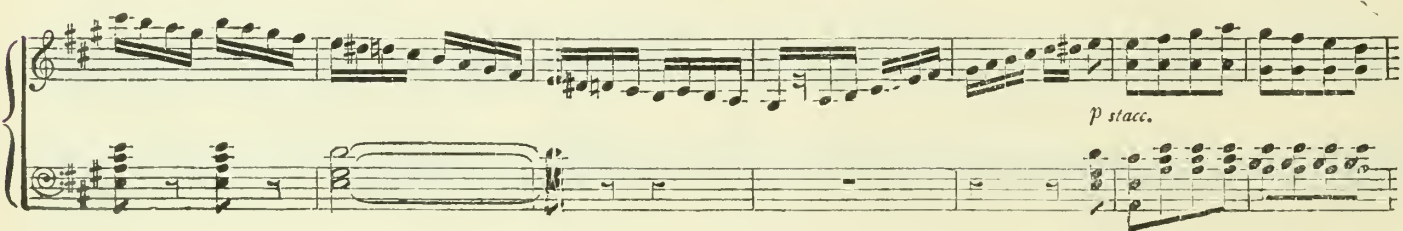
*p*

*p*

*Tempo di Valse.*

*p* *mf*







This page contains seven systems of musical notation for a piano piece, likely in A major or E minor (three sharps). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line. Bass staff has a bass line with notes labeled *scen* and *do.*, and a dynamic marking *f* at the end.
- System 2:** Treble staff continues the melody. Bass staff has a bass line with a *cres.* (crescendo) marking and a *ff marcato.* (fortissimo marcato) section.
- System 3:** Treble staff has a wavy line labeled *Sva.* (Sustained). Bass staff has a *ff* (fortissimo) section.
- System 4:** Treble staff has a wavy line labeled *Sva.*. Bass staff has a *Ped.* (Pedal) marking and a *\* Ped.* (Pedal) marking.
- System 5:** Treble staff has a wavy line labeled *Sva.*. Bass staff has a *Ped.* (Pedal) marking.
- System 6:** Treble staff has a wavy line labeled *Sva.*. Bass staff has a *Ped.* (Pedal) marking.
- System 7:** Treble staff has a wavy line labeled *Sva.*. Bass staff has a *Ped.* (Pedal) marking.

## ACT I.

## No. 1.

## CHORUS—"Ring forth, ye Bells."

ALLEGRO  
VIVACE.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'ALLEGRO VIVACE'. The piano part features a rapid sixteenth-note melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics 'Ring forth, ye bells, With cla - rion'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal part continues with the lyrics 'sound, For - get your knells, For joys a - bound, For - get your notes Of'. The piano part concludes with a final chord.

Ring forth, ye bells, With cla - rion

sound, For - get your knells, For joys a - bound, For - get your notes Of

mourn - ful lay, And from your throats Pour joy to - day. For to - day young A -

*mf.*

*mf.*

lex - is Is be - trothed to A - line, And that

*mf.*

Young A - lex - is Point - dex - tre, To A - line Sang - a - zure.

pride of his sex is At the feast on the green,

of his sex is to be next her, on the green, Oh. be

For that pride of his sex is, of his sex is to be next her, At the feast on the green, on the

sure !

sure !

green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For

joys a - bound, For joys a - - bound, For - get your knells, For joys a - bound, Ring

forth, ye bells, With cla - rion sound, And from your throats Pour joy to -

- day. Ring forth, ye bells, With cla - rion sound, . . For - get your knells, For

*1st Volta.*

joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For -

- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye

bells, With cla - rion sound, For joys a - - bound. . . . .

## No. 2

## RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

The vil - lage rings with sea - son - a - ble joy, Be - cause the young and a - mia - ble A -

lex - is, Heir to the great Sir Marmaduke Pointdex - tre, Is plighted to A - line, The on - ly daughter of

An - na bel - la, La - dy Sang - a - zure. You, you, a - lone are sad and out of spi - rits;

MRS. P *a tempo.*

What is the rea-son? Speak, my daugh-ter, speak!

*cres.*  
*a tempo.* *stringendo.* *f* *dim*

RECIT. CONSTANCE. *a tempo lento.*

Oh, mo-ther, do not ask! If my com-plex-ion From red to white should change in quick suc-ces-sion, And

*p*

then from white to red, oh, take no no-tice! If my poor limbs should trem-ble with e-mo-tion,

Pay no at-ten-tion, mo-ther, it is no-thing! If long and deep-drawn sighs I

*cres.*

chance to ut-ter, Oh, heed them not, Their cause must ne'er be known!

*dim.*

## No. 2a.

## ARIA—(Constance)—“When He is Here.”

*Andante.* CONSTANCE.

VOICE. When he is here, I sigh with

PIANO. *cres. f p*

plea - sure, When he is gone, I sigh with grief. My hope-less fear No soul can mea - sure, His

love a - lone Can give my ach - ing heart re - lief, Can give my ach - ing heart re - lief! When he is

*cres. dim.*

cold, I weep for sor - row, When he is kind, I weep for joy. My grief un - told Knows no to

*dim. pp*

- mor - row. My grief un - told knows no to - mor - row — My woe can find No hope, no so-lace, no al-loy! Ho

*rall.*

*cres. colla voce.* *dim.*

hope, no hope, no so-lace, no al-loy!

*p* *mf* *dim.* *p*

Ped. \* Ped.

2ND VERSE

When I re - joice, He shows no plea - sure, When I am sad, It grieves him not. His

*p*

« - lemn voice Has tones I trea - sure — My heart they glad, They so-lace my un-hap-py lot! They so-lace

*cres.*

my un - hap - py lot! When I de - spond, My woe they chas - ten, When I take heart, My hope they

*dim.*

cheer; With fol - ly fond To him I has - ten— With fol - ly fond To him I has - ten— From

*dim.* *pp*

him a - part, My life is ve - ry sad and drear! My life, my life is ve - ry sad and drear!

*rall.*

*acc. colla voce.* *dim.* *p* *mf*

*dim.* *p*

## No 3.

## RECITATIVE—Rev. Dr. Daly.

VOICE

PIANO, *p*

RECIT. DR. D.

The air is charged with a - ma - to - ry numbers—

*p*

Soft mad - ri - gals, and drea - my lo - vers lays. Peace, peace, old heart!

Why wa - ken from its slum - bers The ach - ing mem - 'ry of the old, old days?

## No. 3a. BALLAD—(Dr. Daly)—“Time was, when Love and I were well acquainted.”

*Andante.* DR. D.

VOICE. Time was, when Love and I were well ac-quainted. Time

PIANO. *p*

was, when we walk'de-ver hand in hand, A saint - - ly youth, with world-ly thought untain - ted—

None bet-ter-lov'd than I in all the land! Time was, when mai-dens of the no-blest sta-tion, For -

- sak-ing e-ven mi-li-ta-ry men, Would gaze up-on me, rapt in a-do-ra-tion— Ah me, ah

*cres.*

me, I was a fair young cu-rate then! Had I a

*colla voce.* *mf*

*Ped.* \*

*Ped.*

head-ache? sigh'd the maids as - sem - bled ; Had I a cold ? well'd forth the silent tear ; Did I look pale ? then

half a pa-rish trem-bled ; And when I cough'd all thought the end was near ! I had no care— no jealous doubts hung

o'er me, For I was lov'd beyond all o-ther men. Fled gild-ed dukes and belt-ed earls be - fore me, Ah

me, ah me, I was a pale young cu - rate then ! A pale young cu - rate, a pale young

cu - rate, Ah me, I was a pale young cu - rate then !

## RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

Sir Mar-maduke— my dear young friend, A - lex - is— On this most hap - py—most aus - pi - cious plight - ing—

PIANO.

Per-mit me, as a true old friend, to ten - der My best, my ve - ry best, con-gra - tu - la - tions!

SIR M.

ALEX.

Sir, you are most o - bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my va - lued

pas - tor, I thank you from the bot - tom of my heart!

*Segue minu.*

*Temp di minueto.*

("May fortune bless you!" &amp;c.—Spoken.)

ANDANTE.

*p*

*tr.* *tr.* *tr.* *tr.* *f*

*rall.*

No. 5.

## CHORUS OF GIRLS—"With Heart and with Voice."

*Allegretto.* *f* *dolce.*

PIANO.

CHORUS.

With

*cres.* *f* *dim.* *p*

heart and with voice Let us wel - come this ma - ting To the youth of her choice; With a

heart pal - pi - ta - ting, Comes the love - - ly A - line! Comes the love - -

- ly A - line! May their love ne - ver cloy! May their bliss be un - bound - ed! With a

ha - lo of joy May their lives be sur - round - ed! Heaven bless our A - line!

Heaven bless our A - line! May their love ne - ver cloy! May their

biiss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven

bless A - line! May their love ne - ver cloy!

May their bliss be un - bound - ed! Heaven bless our A - line!

bless our A - line! Heaven bless our A - line!

Heaven bless our A - line!      bless our A - line! . . .

*rall.*

*colla voci.*

*p*

...

## No. 6.

## RECITATIVE.—Aline.

## RECIT. ALINE.

My kind - ly friends, I thank you for this greet - ing, And as you

*p*

PIANO.

wish me ev - 'ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment!

## ARIA.—"Happy Young Heart."

*Tempo di valse non troppo vivace*

PIANO. *p* *cres.* *molto.* *ff*

Ped. \*

Oh, hap - py young heart! . . . .

*cres.* *molto.*

Comes thy young lord a - woo - - ing, With

*f* *dim.* *p*

joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That

*p*

e - - ver came a - su - - ing, That came a - su - - ing.

*cres.*

Yet, yet we must part, Young heart! Yet we must part, Yet we must part,

*f* *dim.* *p* *cres.*

Ped. \*

Yet, yet we must part, Young heart! yet . . . we must part! . . .

*f*

Ped. \*

Oh, mer - ry young heart, . . . Bright are the days of woo - - - ing!

*cres. molto.* *f* *dim.* *p*

But hap - pier far The days un - tried— No

*p*



*brillante.*

ne - ver to . . . . .

ne - ver to part, . . . . . Young heart! . . . . . to . . . . .

part! . . . . .

No. 7.

## RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY S.

My child, I join these kind con - gra - tu - la - tions: Heed not the tear that dims this a - ged

eye! Old men's-ries crowd a-round me; Tho' I sor - row, 'Tis for my - self, A-line, and not for thee!

# No. 8. CHORUS OF MEN—"With Heart and with Voice."

TEMORS.

BASSES.

ALLEGRETTO  
MARZIALE.

*f* *sf* *f* *sf* *sempre.* *f*

voice Let us wel - come this mat - ing; To the maid or his choice, With a heart pal - pi - tat - ing,

Comes A - lex - is the brave! With heart and with voice

The musical score is arranged in three systems. The first system features staves for Tenors and Basses, with a piano accompaniment below. The piano part includes dynamic markings: *f*, *sf*, *f*, *sf*, and *sempre.* followed by *f*. The lyrics for the first system are: "With heart and with". The second system continues the vocal lines and piano accompaniment, with lyrics: "voice Let us wel - come this mat - ing; To the maid or his choice, With a heart pal - pi - tat - ing,". The third system concludes the piece with the lyrics: "Comes A - lex - is the brave! With heart and with voice". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

Let us wel - come . . . this ma - - - ting To the maid of his choice ; To the Laid of his

The first system of the musical score consists of two staves. The top staff is a vocal line in G minor (one flat) with a key signature of one flat. It contains the lyrics "Let us wel - come . . . this ma - - - ting To the maid of his choice ; To the Laid of his". The bottom staff is a piano accompaniment in G minor, featuring a steady eighth-note bass line and chords in the right hand.

choice Comes the brave A - - - lex - is, The brave A - lex - is, A - lex - is the

The second system continues the musical score. The vocal line (top staff) sings "choice Comes the brave A - - - lex - is, The brave A - lex - is, A - lex - is the". The piano accompaniment (bottom staff) continues with its rhythmic pattern, providing harmonic support for the vocal melody.

brave

The third system concludes the piece. The vocal line (top staff) has a final measure with the word "brave". The piano accompaniment (bottom staff) ends with a final chord. The system is divided into two parts by a double bar line, with the vocal part ending in the first part and the piano part continuing into the second part.

## No. 9.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

Wel-come, joy! a-dieu to

*ALLEGRETTO.* *mf* *p* *tr*

sad-ness! As Au-ro-ra gilds the day; So those eyes, twin orbs of glad-ness, Chase the clouds of care a -

- way; Ir-re-sis-ti-ble in-cen-tive Bids me hum-bly kiss your hand; I'm your ser-vant most at -

*L'istesso tempo.* *vall.* *p stacc.*

- ten-tive, Most at-ten-tive to com-mand. Wild with a-do-ra-tion! Mad with fas-ci-nation! To indulge my lamen -

- ta-tion No oc-ca-sion do I miss! Goad-ed to dis-trac-tion By mad-den-ing in-ac-tion, I find some sa-tis -

*cres.*

*appassionata.*

fac-tion in a - pos-tro-phe like this: San - ga - zure im - mor - tal, San - ga - zure di - vine!

*p*

*cres.* *ff dim.*

Wel-come to my por - tal, An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!

*cres.* *ff dim.*

Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your hand; I'm your ser - vant most at -

*rall.*

ten - tive, Most e - be - dient to com-mand!

*rall.* *tr.*

LADY S.

Sir, I thank you most po - lite - ly For your grace - ful cour - te - see; Com - pli - ment more tru - ly

*p*

knight - ly Ne - ver yet was paid to me! Chi - val - ry is an in - gre - dient Sad - ly lack ing in our

land— Sir, I am your most o - be - dient, Most o - be - dient to com - mand. Wild with a - do - ra - tion! Mad with fas - ci -

*p stacc.*

- na - tion! To in - dulge my la - men - ta - tion No oc - ci - sion do I miss! Goad - ed to dis - trac - tion By madden - ing in -

*cres.*

- ac - tion, I find some sa - tis - fac - tion In a - pos - tro - phe like this : Mar - ma - duke im - mor - tal,

*appassionata.*

*p*

Mar - ma - duke di - vine, Take me to thy por - tal, Loved one, oh be mine! Im -

*crs.* *f* *dim.*

mor - tal, di - vine! Loved one, oh be mine! . . . Chi - val - - - ry is  
SIR, M.

Wild with a - do - ra - tion! Mad with fas - ci -

*crs.* *f* *dim.* *p*

an in - - - gre - - - dient Sad - ly . . lack - - - ing

na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -

in . . . our . . . land. Wild with a - do - ra - tion! Mad with fas - ci -

in - dulse my la - men - ta - tion No oc - ca - sion do I miss! I'm . . . your . . . ser - - - vant

na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -

most at - - - ten - - - tive, Most o - - - be - - - dient

*f*

- ta - tion, No oc - ca - sion do I miss! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

*f*

to com - mand! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

*p*

- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

*p*

- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

*rall.*

Your most o - be - dient to com - mand.

*rall.*

Your most o - be - dient to . . com - mand.

*tr*

## No. 10. ENSEMBLE—(Aline, Alexis, Lawyer, and Chorus)—“All is prepared.”

LAWYER.

All is prepar'd for seal-ing and for sign-ing, The

*f* *p*

*MAESTOSO.*

con-tract has been draft-ed as a-greed.

CHORUS.

All is pre-par'd for seal-ing and for sign-ing, The con-tract has been

*f*

Ap-proach the ta-ble, O ye lo-vers pin-ing! With hand and seal now ex-cute the deed.

draft-ed as a-greed! *Ap*

*p* *f*

proach the ta - ble, O ye lo - vers pin - ing, With hand and seal come ex - e - cute the deed.

ALEXIS. I de - li - ver it, I de - li - ver it, As my act and deed.

ALINE. I de - li - ver it, I de - li - ver it, As my act and deed.

CHORUS. See, they sign with - out a qui - ver! It then to seal pro - ceed! They de - li - ver it, They de - li - ver it, As their act and deed

f ALINE. I de - li - ver it, I de - li - ver it, As my act and deed.

f ALEX. I de - li - ver it, I de - li - ver it, As my act and deed.

f LAWYER. They de - li - ver it, They de - li - ver it, As their act and deed.

f They de - li - ver it, They de - li - ver it, As their act and deed.

*ff* *attacca.*

*Allegro come 1mo*

*Tempo 1mo.*

*f sf sf sf*

TREBLE &amp; ALTO.

TENOR.

BASS.

With heart and with voice Let us wel - come this mat-ing; Leave them

With heart and with voice Let us wel - come this mat-ing; Leave them here to re - joice, With true

here to re - joice, With true love pal - pi - ta - - ting, Leave them

love pal - pi - ta - ting, A - - lex - is the brave! With heart

*Sua.*

here to re - joice, With true love pal - pi - ta - ting;  
and with voice Let us wel - come this ma - - ting! Leave them

*8va.*

Heaven bless our A - line! The love - ly A - line! A -  
here to re - joice, Leave them here to re - joice, A - lex - - is the brave! A -

*8va.* *ff* *8va.*

- lex - is the brave And the love - ly A - line!  
- lex - is the brave And the love - ly A - line!

*8va.*

## No. II.

## BALLAD—(Alexis)—“For Love Alone.”

*Andante espressivo.*

VOICE. Love feeds on ma - ny

PIANO. *f* *dim.* *p*

kinds of food, I know; Some love for rank, and some for du - ty; Some give their hearts a - way for emp - ty show, And

o - thers love for youth and beau - ty. To love for mo - ney all the world is prone; Some love themselves, and live all

lone - ly: Give me the love that loves for love a - lone— I love that love, I love it

*p* *rall.* *f a tempo.* *p* *rall.* *f a tempo.* *Ped.*

on - ly! I love that love, I love it on - ly! Give me the love that loves for love a - lone-- I

Ped. \*

love that love, I love it on - ly!

*colla voce.* *ff* *dim.*

Ped. \*

What man for a - ny o - ther joy can thirst, Whose lov - ing wife a - dores him du - ly?

*p*

Want, mi - se - ry, and care may work their worst, If lov - ing wo - man loves you tru - ly. A lov - er's thoughts are e - ver

*rall.*

with his own—None tru - ly lov'd is e - ver lone - ly: Give me the love that loves for love a -

*p* *colla voce.*

*f* *al tempo.*

lone— I love that love, I love it on - ly! I love that love, I love it on - ly! Give

*f* *Ped.* \*

*ff*

me the love that loves for love a - lone— I love that love, I love it on -

*ff* *colla voce.*

ly!

*ff* *dim.*

No 12. SONG—(Mr. Wells)—“My name is John Wellington Wells.”

*TRIO.*

Mr. WELLS

My

name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e-ver-fill'd pur-ses, In pro-phe-cies, wit-ches, and knells. . . If you want a proud foe to "make tracks"— . . If you'd

melt a rich un - cle in wax— . . . You've but to look in On the re - si - dent Djinn, Number sev - en - ty, Sim-me-ry

Axe. . . . We've a first rate as - sortment of ma - gic ; And for rais - ing a posthumous shade, With ef -

- fects that are co - mic or tra - gic, There's no cheap - er house in the trade. . . . Love - phil - tre, we've quan - ti - ties

of it! And for know - ledge if a - ny one burns, . . . We're keep - ing a ve - ry small pro - phet, a pro - phet Who

brings us unbound - ed re - turns : . . . For he can pro - phe - sy With a wink of his eye, Peep with se - cu - ri - ty

In - to fu - tu - ri - ty, Sum up your his - to - ry, Clear up a mys - te - ry, Hu - mour pro - cli - vi - ty

For a na - ti - vi - ty, for a na - ti - vi - ty; He has answers o - ra - cu - lar, Bo - gies spec - ta - cu - lar,

Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal, So - lemn or co - mi - cal,

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! . . . . If  
*cre - - - - - scen - - - - - do.* *f* *dim.* *p*

a - ny - one a - ny - thing lacks, . . He'll find it all rea - dy in stacks, . If he'll on - ly look in On the

re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note 're', followed by eighth notes 'si', 'dent', and 'Djinn'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

The second system continues the piano accompaniment from the first system. It maintains the same rhythmic and harmonic patterns, with the right hand playing eighth notes and the left hand providing a syncopated accompaniment.

He can raise you hosts Of ghosts, And that, with - out re - flec - tors: And

The third system introduces a vocal line. The lyrics are 'He can raise you hosts Of ghosts, And that, with - out re - flec - tors: And'. The piano accompaniment includes a piano dynamic marking 'p' at the beginning of the system.

cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of

The fourth system continues the vocal and piano parts. The lyrics are 'cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of'. The piano accompaniment remains consistent with the previous systems.

shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . And

The fifth system concludes the page with the lyrics 'shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . And'. The musical notation continues with the same key signature and tempo.

gib - ber - ings grim and ghas - ty! Then, if you plan it, he Chan-ges or - ga - ni - ty, With an ur - ba - ni - ty

Full of sa - ta - ni - ty, Vex - es hu - ma - ni - ty With an in - a - ni - ty Fa - tal to va - ni - ty,

Driv-ing your foes to the verge of in - sa - ni - ty! Bar - ring tau - to - lo - gy, In de - mon - o - lo - gy,

Lec - tro bi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - ol - o - gy, High - class as - tro - lo - gy,

Such is his know-ledge, he Is - n't the man to re - quire an a - po - lo - gy! Oh! . . . . . My

*ritard.* *a tempo.* *cres.* *ritard.* *f* *dim.* *p*

name is John Well-ing-ton Wells, . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e-ver-ful'd pur-ses, In pro-phe-cies, witch-es, and knells. . . And if a-ny-one a-ny-thing lacks, . . . He'll

*cres. molto.*

find it all rea-dy in stacks, . . If he'll on-ly look in On the re-si-dent Djinn, Number se-ven-ty, Simmer-y

Axe

*ff*

No. 13. INCANTATION—Aline, Alexis, Mr. Wells, and Chorus.

**ALLEGRETTO  
QUASI  
LENTO**

The musical score is written for piano and voice. The piano part consists of two staves, with the right hand playing chords and the left hand playing a continuous eighth-note accompaniment. The vocal part for Mr. Wells is written on a single staff. The lyrics are as follows:

Sprites of earth and air. Fiends of flame and fire!

De - mon - souls, come here in shoals, This fear - ful deed in - spire! . . . Ap - pear! Ap -

- - pear! Ap - pear!

*p*

## CHORUS.

Good mas - ter, we are here! . . . .

*dim.*

## MR. WELLS.

Noi - some hags of night! Imps of dead - ly shade! Pal - lid ghosts, a -

*Sua.*

- rise in hosts, And lend me all your aid! Ap - pear! Ap - pear! Ap - pear!

*Sua.*

## CHORUS.

Good mas - ter, we are

*dim.**Piu vivo.*

## ALEXIS.

here ! Hark ! hark ! they as - sem - ble,

*Fiu vivo.*

## ALINE.

These fiends of the night ! Oh, A - lex - is, I trem - ble ! Seek safe - ty in flight !

*cres.*

Let us fly . . . . to the far off land, Where peace and plen - ty dwell . Where the

*fp*

sigh . . . of the sil - ver strand Is echoed in ev' - ry shell. To the joys . . . that land will give On the

wings . . . of love we'll fly, In in - nocence there . . . to live, In

*p*

in - nocence there . . . to die, In in - nocence there to

*cres.*

*f*

live, . . . there to die, . . . to live . . . and

*f* *sf* *colla voce.*

*Ped.* *Ped.*

*a tempo.* ALINE.  
die. Too late! . . too late! . . It

ALEXIS.  
Too late! . . too late! . . It

MR. WELLS.  
Too late! . . too late! . . It

CHORUS. *f*  
Too late! . . too late! . . That may not be! . .

*f* *fp* *f* *fp*

*a tempo.*

may not be! That

may not be! That

may not be! That

*dim.*

That hap - - py fate is not for thee, *dim.*

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

is not for thee! . . .

*dim.*

*pp*

MR. WELLS. *Andante Moderato.*

Now, shrivelled hags, with poi - son bags Dis - charge your loath - some loads! Spit flame and fire, un -

- ho - ly choir, Belch forth your ven - om toads! Ye de - mons fell, with yelp and yell Shed

*f*

cur - ses far a - field! Ye fiends of night, your fil - thy blight In noi - some plen - ty

yield! (*Spoken*)—Number one! (*Spoken*)—Number two!

CHORUS.

It is done! One too few!

*8va.* It is done! *8va.* One too few!

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ALINE.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

ALEXIS.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

pp

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly! let us

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly!

late!

Too late! too late! too late! too

Set us free! set us free! ha! ha! ha! Ha! ha!

fly! let us fly! let us fly! let us fly! let us fly! . . . . .

let us fly! let us fly! let us fly! let us fly! . . . . .

late! it may not be! That hap - py fate is not for thee. . . . .

ha! ha! ha! ha! ha! ha! ha! ha! ha! . . . . .

*dim. al fne. pp Attaca final.*

No. 14.

## FINALE—"Now to the Banquet we Press."

ALLEGRETTO.

*p cres.*

*f*

*1st time. 2nd time.*

## CHORUS.

Now to the ban-quet we press, Now for the eggs and the ham! . . . Now for the mus-tard and

cress, Now for the straw-ber-ry jam! . . . Now for the tea of our host! . . .

Now for the rol-lick-ing bun, . . . Now for the muf-fin and toast, And now for the gay Sal-ly

Lunn! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn! The

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

eggs and the ham, and the ham, *cres.* *f*

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

*cres.* *f*

eggs and the ham And the straw - ber - ry jam, And the rol - lick - ing bun ! The rol - lick - ing bun And the

gay Sal - ly Lunn And the straw - ber - ry jam, jam, jam, Oh ! the

bun, bun, Oh ! the

straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! . . . the

straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! . . . the

rol - lick - ing, rol - lick - ing bun ! . .

rol - lick - ing, rol - lick - ing bun ! . .

*f*

*Segue recit.*

## RECIT. SIR M.

Be hap-py all, the feast is spread be-fore ye ! Fear nothing, but enjoy yourselves, I pray !

Eat, aye, and drink, be mer-ry, I im-plore ye ; For once let thought-less fol - ly rule the

*Allegretto.*  
day !

Eat, drink and be gay ; Ban - ish all wor - ry and sor - row, Laugh gai - ly to

day, Weep (if you're sor - row) to - mor - row ! Come, pass the cup round, . .

I will go bail for the li-quer ; It's strong, . . I'll be bound, For it was brew'd by the

vi-car! It's strong, . . . I'll be bound, For it was brew'd by the vi-car!

*cres.*

ALINE.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CONS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

LADY S.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MRS. P.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALEX.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

DR. D.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

SIR M. AND NOTARY.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MR. WELLS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CHORUS.

*f* None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

*f*

ALINE.  
jo - rum of tea. . .

CONS.  
jo - rum of tea. . .

LADY S.  
jo - rum of tea. . .

MRS. P.  
jo - rum of tea. . .

ALEX.  
jo - rum of tea. . .

MR. B.  
jo - rum of tea. . .

SIR M.  
jo - rum of tea. . .

MR. W.  
jo - rum of tea. . .

jo - rum of tea. . .

*p*

The musical score is arranged in a system of staves. The vocal parts are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics 'jo - rum of tea. . .' are written below the vocal staves. The piano part includes a dynamic marking 'p' (piano) near the end of the score.

**ALINE.** *Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

**ALEX.** *Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

**MR. W.** *Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

*p*

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

pow'r. Then will be felt The po - tion's pow'r! . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . The po - tion's pow'r! . . .

*Sua.* *loco.*  
*cres. molto.*

DR. DALY.

Pain, trou - ble and care,

Mi - se - ry, heart-ache and wor - ry, Quick, out of your lair! Get you all gone in a hur - ry!

Toil, sor - row and plot . Fly a-way quicker and quicker, Three spoons to the pot, That is the

brew of your vi - car! Three spoons to the pot, That is the brew of your vi - car!

cres.

**ALINE.** *Andante.*

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**CONS.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**LADY S.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**MRS. P.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**ALEX.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**DR. D.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**SIR M. AND NOTARY.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**MR. WELLS.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

**CHORUS.**

None socun-ningas he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

*f*

*f* *Andante. p*

ALINE.  
Oh love, true love! Un-world-ly, a -

ALEXIS.  
Oh love, true love! Un-world-ly, a -

- bi - ding! Source of all plea-sure, true foun-tain of joy, Oh love, true love, di - vine-ly con -

- bi - ding! Source of all plea-sure, true foun-tain of joy, Oh love, true love, di - vine-ly con -

- fi - ding, Ex - qui-site trea-sure that knows no al - - loy!

- fi - ding, Ex - qui-site trea-sure that knows no al - - loy! Oh love, true love, rich har - vest of

Oh love, oh love, . . .

glad-ness, Peace-bear-ing til-lage, great gar-ner of bliss, Oh love, oh love, . . .

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Oh dwell in this

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Dwell in this

*p* *cres.*

Ped. \*

vil - lage, oh hear, . . . oh hear . . . us, Hear . . .

vil - lage, oh hear us, Oh hear us in this! Oh hear us, oh hear us, oh

*f* *f*

us, oh love, in this! Oh love, true love, oh hear us in

hear us, love, in this! Oh love, true love, oh hear us in

*p* *rall. e dim.* *p* *rall. e dim.* *rall. e dim.*

*pp* *Allegretto non troppo vivace*

this!

this!

*pp* *Allegretto non troppo vivace. pp*

Ped. \*

Dr. D.  
Oh mar - vel - lous il - lu - sion! oh

SIR M. & NOTARY.  
Oh mar - vel - lous il - lu - sion! oh

TENORS.  
Oh mar - vel - lous il - lu - sion! oh

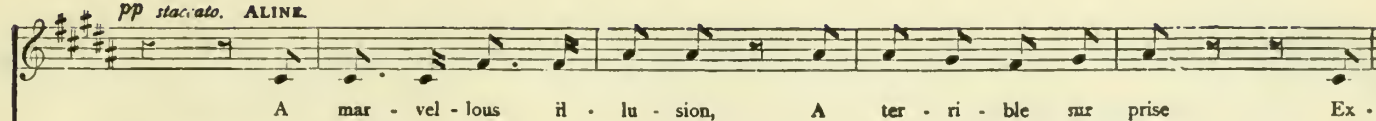
BASSES.  
Oh mar - vel - lous il - lu - sion! oh

*pp staccato.*

ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

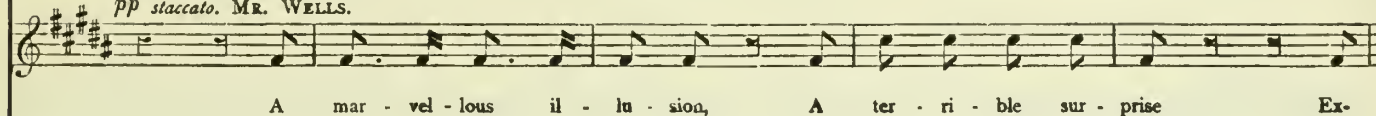
ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

*pp staccato.* ALINE.*pp staccato.* ALEXIS.

eyes?

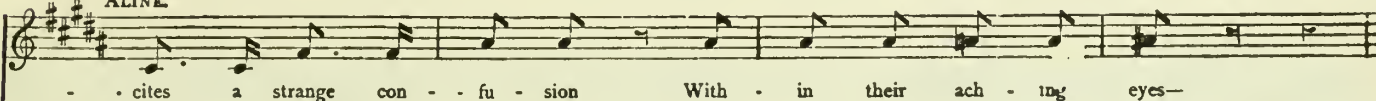
eyes?

*pp staccato.* MR. WELLS.

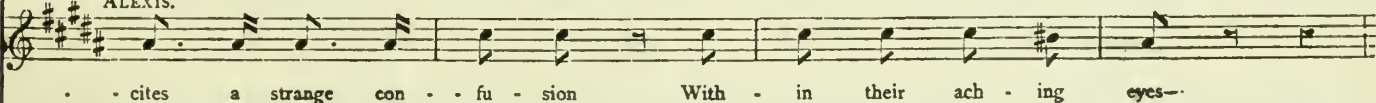
eyes?

*pp staccato.*

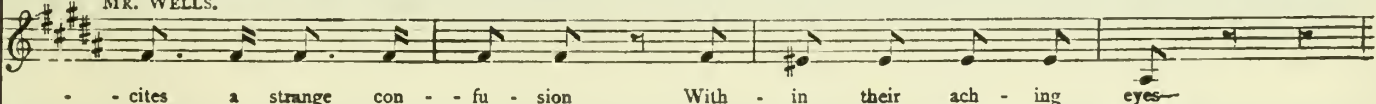
ALINE.



ALEXIS.



MR. WELLS.



*pp* ALINE.  
 They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* CONS.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* LADY S.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* MRS. P.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* ALEX.  
 They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* DR. DALY.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* SIR M. AND NOTARY.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

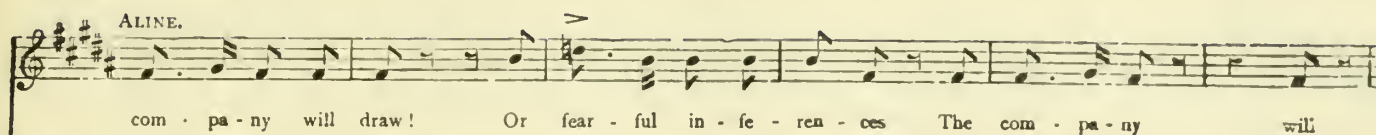
*pp* MR. WELLS.  
 They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* CHORUS.  
 I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp*

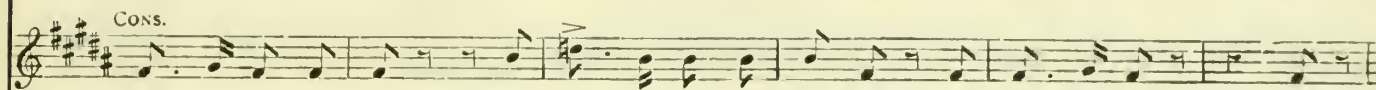
*pp*

ALINE.



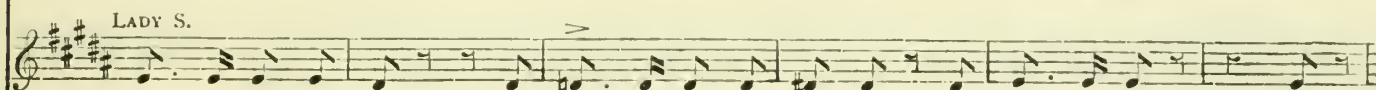
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

CONS.



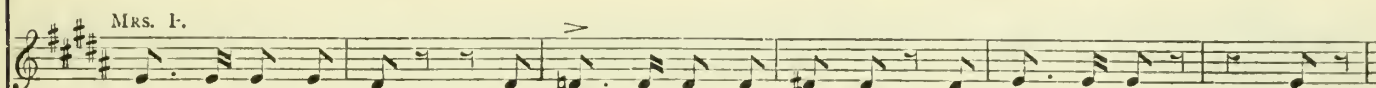
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

LADY S.



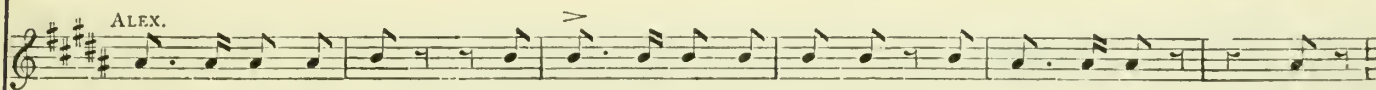
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

MRS. L.



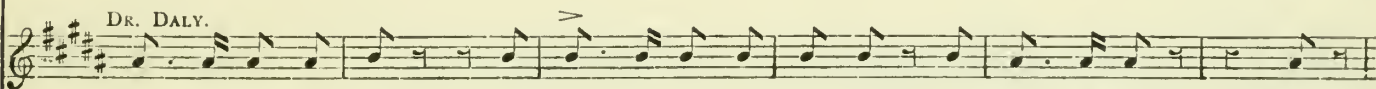
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

ALEX.



com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

DR. DALY.



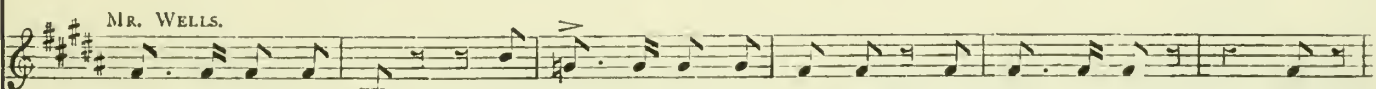
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

SIR M. &amp; NOTARY.

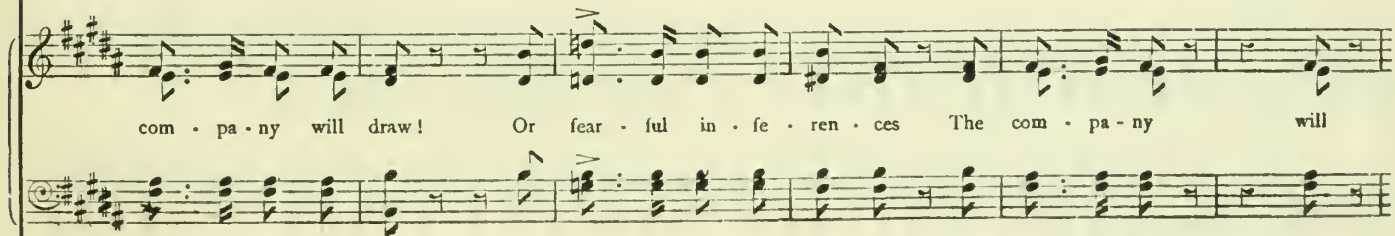


com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

MR. WELLS.



com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will



com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will



ALINE.  
draw ! Oh mar - - vel - lous . . . il - lu - sion !

CONS.  
draw ! Oh mar - - vel - lous . . . il - u - sion !

LADY S.  
draw ! Oh mar - - - - - vel - -

MRS. P  
draw ! Oh mar - - - - - vel -

ALEXIS.  
draw ! Oh mar - vellous il - lu - -

DR. D.  
draw ! Oh, mar - vellous il - lu - - sion ! Oh

SIR M. & NOTARY.  
draw ! Oh mar - - - - - vel - -

MR. WELLS.  
draw ! Oh mar - - - - - vel - -

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

The musical score is written for a full cast. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in the bottom system, featuring a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The lyrics are in French, and the music is in a dramatic, operatic style.

ALINE.

Oh ter - ri - ble sur - prise ! Oh mar -

CONS.

Oh ter - ri - ble sur - prise ! Oh mar

LADY S.

- lous il - lu - sion ! Oh mar

MRS. P.

- lous il - lu - sion ! Oh mar

ALEX.

- sion ! Oh ter - ri - ble sur - prise ! Mar

DR. D.

ter - ri - ble sur - prise ! Mar - vel - lous il -

SIR M. &amp; NOTARY.

- lous il - lu - sion ! Oh mar

MR. WELLS.

- lous il - lu - sion ! Oh mar

*cres. molto.*

- lu-sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu-sion ! Oh ter - ri - ble sur -

*cres. molto.**cres.*

ALINE.  
vel . . . lous, . . . Oh . . . mar . . .

CONS.  
vel . . . lous, . . . Oh . . . mar . . .

LADY S.  
vel - - lous il . . lu - - - sion! Oh mar

Mrs. P.  
vel - - lous il . . lu - - - sion! Oh mar . .

ALEXIS.  
vel-lous il . lu - - - - sion! Oh mar - .

DR. DALY.  
lu . . . . . sion! Oh mar . .

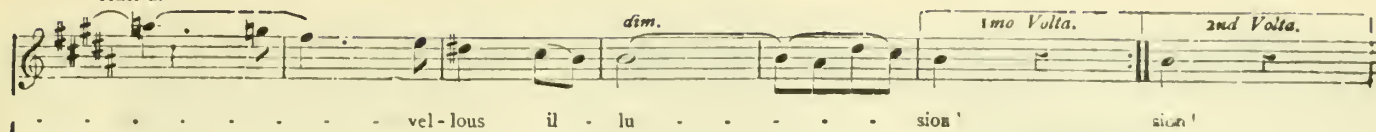
SIR M. & NOTARY  
vel . . lous il . . lu . . . sion! Oh mar . .

MR. WELLS.  
vel . . lous il . . lu . . . sion! Oh mar . .

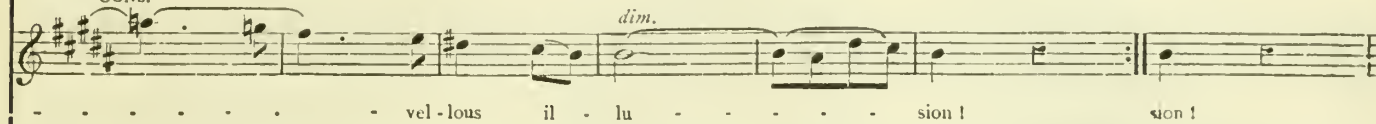
prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur-prise! Oh mar-vel-lous il - lu-sion! And oh ter-ri-ble sur-prise

113

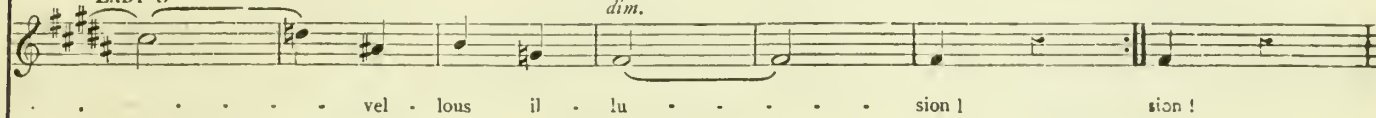
ALINE.



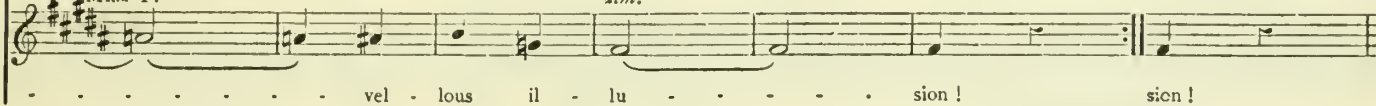
CONS.



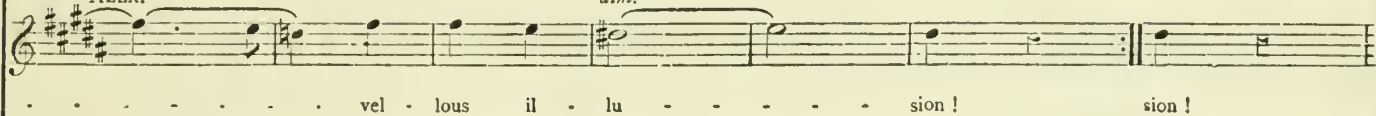
LADY S



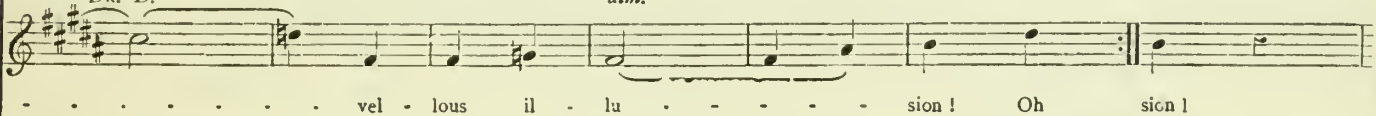
MRS. P.



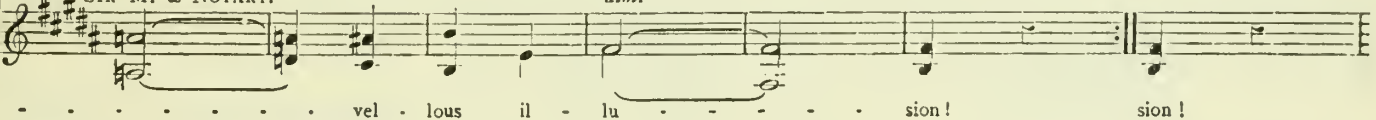
ALEX.



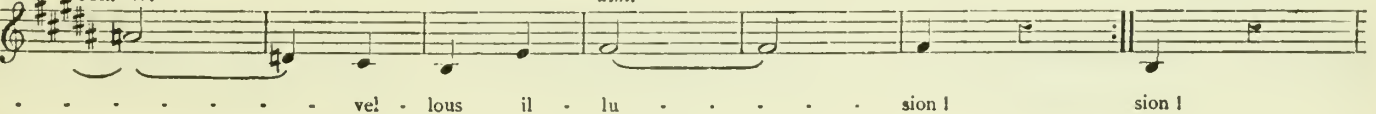
DR. D.



SIR M. &amp; NOTARY.



MR. W.



**ALINE.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**CONS.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**LADY S.** *ff*

Oh terrible surprise Oh terrible surprise ! What is this strange con - fu - sion That

**MRS. P.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**ALEX.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**DR. DALY.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**SIR M. & NOTARY.** *ff* *unis.*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

**MR. WELLS.** *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

- - lusion ! Oh marvellous il - lu - sion ! Oh terrible sur - prise ! What is this strange con - fu - sion That

*ff*

ALINE.

*p**cres.**f**ff*

veils their ach - ing eyes, That veils . . . . . their eyes? . . .

CONS.

*p**cres.**f**ff*

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

LADY S.

*p**cres.**f**ff*

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

MRS. P.

*p**cres.**f**ff*

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

ALEX.

*p**cres.**f**ff*

veils their ach - ing eyes, That veils . . . . . their eyes? . . .

DR. D.

*p**cres.**f**ff*

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

SIR M. &amp; NOTARY.

*p**cres.**f**ff*

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

MR. WELLS.

*p**cres.**f**ff*

veils their ach - ing eyes, That veils . . . . . their eyes? . . .

veils my ach - ing eyes, That veils . . . . . my eyes? . . .

*p**cres.**f**ff**p**cres.**f**ff*

Ped.

*p**f**p*

Ped.

\*  
End of 1st Act.

## ACT II.

No. 15.

*Allegro moderato.*

TRIO &amp; CHORUS.

PIANO

*p* *f* *pp*

A

ALINE. *p*

'Tis

ALEXIS. *p*

'Tis

WELLS. *p*

'Tis

The musical score is written for a piano and three vocalists. The piano part is in common time and features a complex, rhythmic accompaniment. The vocal parts are in treble clef and enter with the lyrics 'Tis' and 'Tis' respectively. The score includes a section marked 'A' and a final section with a repeat sign.

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power. Oh slum-b'ring

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power.

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power.

B

forms, how lit-tle have ye guess'd The fire that warms, the fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

a-pa-the-tic breast! Each a-pa-the-tic breast!

a-pa-the-tic breast! Each a-pa-the-tic breast! But stay! my fa-ther is not

a-pa-the-tic breast! Each a-pa-the-tic breast!

C

And, pray, where is my mother dear?

here!

I did not think it meet to see A

*stacc.*

dame of lengthy ped-i-gree, A Ba-ro-net and K. C. B., A Doc-tor of di-vi-ni-ty, And a re-spect-a-ble Q. C. All

fast a-sleep al-fres-co-ly, And so I had them car-ried home, And put to bed re-spect-a-bly! And put to bed re

**D**

Good sir, you act-ed with dis - cri - mi - na - tion,  
 - spect-a - bly! I trust my con - duct earns your ap - pro - ba - tion!

**D**

Yes! it  
 And showed more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion, It  
 Yes! it

*p*

**E**

show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!  
 show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!  
 show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!

*p* *pp*

**E**

But soft— they wak-en one by one, The spell has worked, the

deed is done ! I would sug-gest that we re-tire While Love, the housemaid,

*p* While Love, the house-maid, lights her kitch-en  
*p* While Love, the house-maid, lights her kitch-en  
*p* lights her kitch-en fire ! While Love, the house-maid, lights her kitch-en

**F**

fire !

fire !

fire !

**F**

*pp*

*cre*

*scen*

*do.*

*Andante.* ( $\text{♩} = \text{♩ of previous movement.}$ )

CHORUS. TENORS & BASSES. *f*

*Andante.*

Why, where be oi, and what be oi a - do - in? A sleeping out just when the du

*f*

SOPRANOS.

Why that's the ve - ry way your health to ru - in, And don't seem quite re spect - a - ble like - wise !

rise !

Eh ! that's

*sempre f*

**G**

What may you be at now? tell me. du !

you? on - ly think of that now !

**G**

*f*

Eh, what a nose ! And eh, what eyes, miss, Lips like a rose, And cheeks likewise, miss !

*fp*

Oi tell you true, which I've ne-ver done, sir, Oi loike you, as I ne-ver lik'd none, sir !

*p*

*Allegro. (♩ = ♩ before.)*

Eh, but I du loike you !

*p*

*H*

*f*

*If*

*scen* *do.*

If you'll mar - ry me, I'll scrub for you and bake for you!

you'll mar - ry me, I'll dig for you and rake for you! If

All this will I du if you'll mar - ry me. If you'll mar-ry me, I'll

you'll mar-ry me, all o - thers I'll for-sake for you! All this will I du if you'll mar - ry me.

cook for you and brew for you! If you'll mar - ry me, I'll

If you'll mar - ry me, I've guineas not a few for you!

take you in and do for you. All this will I du if you'll mar - ry me! All this will I du if you'll mar - ry me!

All this will I du if you'll mar - ry me! All this will I du if you'll mar - ry me!

Eh ! . . . Eh ! but I du loike you !

Eh ! but I du loike you !

R

R

Ped.

The musical score is written for a song with piano accompaniment. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The vocal line includes the lyrics "Eh ! . . . Eh ! but I du loike you !" and "Eh ! but I du loike you !". The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody with various ornaments and trills, while the left hand provides a harmonic accompaniment. The score is divided into six systems, each with a vocal line and a piano accompaniment. The first system includes the lyrics "Eh ! . . . Eh ! but I du loike you !" and "Eh ! but I du loike you !". The second system includes the lyrics "Eh ! but I du loike you !". The third system includes the lyrics "Eh ! but I du loike you !". The fourth system includes the lyrics "Eh ! but I du loike you !". The fifth system includes the lyrics "Eh ! but I du loike you !". The sixth system includes the lyrics "Eh ! but I du loike you !". The score ends with a double bar line and a fermata over the final note.

No. 16.

ENSEMBLE—Constance, Notary, Aline, Alexis, and Chorus

*Moderato à la l'alse.*

*Moderato a la Valse*

PIANO. *p* *cre - scen - do.* *dim.*

A musical score for a piano piece titled 'Moderato a la Valse'. The score is written for piano (PIANO) and consists of three staves. The top staff is a single melodic line in 3/4 time, marked with a 'p' (piano) dynamic. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The middle staff has a 'p' dynamic and features a melodic line with a crescendo ('cre - scen - do.') and a decrescendo ('dim.') marking. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat). The tempo and style are indicated as 'Moderato a la Valse'.

CONSTANCE.

CONSTANCE.

Dear friends, take pi - ty on my lot, My

cup is not of nec - tar! I long have loved— as who would not?— Our

kind and rev - 'rend rec - - tor. Long years a - go my love be - gan, So

sweet - ly, yet so sad - ly, But when I saw this plain old man, A -

- way my old af - fec - tion ran - I found I lov'd him mad - - ly!

I lov'd him mad - - ly!

*Presto.*  
Oh! You ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old

man, I love you mad - ly! . . . I am a ve - ry deaf old man, And hear you ve - ry

bad - ly.

## CHORUS.

You ve - ry plain old man, she loves you mad - ly!

*Moderato à la Valse.*

I know not why I love him so; It

is en - chant ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill -

tem - per'd, weak, and poor - - ly! He's ug - - ly, and ab - surd - ly dress'd, And

six - ty se - - ven near - - ly, He's ev - - 'ry thing that I . . de - test, But

if the truth must be con - fess'd, I love him ve - - ry dear - - - ly!

I love . . . him dear - - - ly!

*Presto.*

Oh! You're ev'-ry-thing that I de-test, But still I love you dear - ly! You're all that I de - test, I love you

*p e stacc.*

*NOTARY.*

dear - - - ly! . . . I caught that line, but for he rest I did not hear it clear - ly!

*CHORUS. f*

You

*pp* *f*

ve - ry plain old man, she loves you mad ly!

*ff*

*Moderato.* ALEXIS.  
Oh joy! oh joy! The charm works well, And all are now u - ni -

ALINE. *Allegretto quasi lento.*  
- ted. The blind young boy O-bey's the spell, Their troth they all have pligh - ted.

CONS.  
Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll soon employ a mar-riage bell To

say that we're u - ni - ted. I do con-fess, An anx - ious care My hum - bled spi - rit vex - es, And

none will bless Ex - am - ple rare Of their be - loved A - lex - is, Of their A - lex -

CONS.  
is.  
ALINE.  
ALEX.  
NOTARY.

Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll  
 Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The  
 " joy! oh joy! The charm works well, And all are now u - ni - ted! The  
 Oh joy! oh joy! No words can tell My state of mind de - light - ed! They'll  
 Oh joy! oh joy! No words can tell Our state of mind de - light - ed! For

*p*

8va.

soon em - ploy A mar - riage bell, To say that we're u - ni - ted.  
 blind young boy O beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns  
 blind young boy O - beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns  
 soon em - ploy A mar - riage bell, To say that we're u - ni - ted. True hap - pi - ness reigns  
 girl and boy A mar - riage bell, will say that we're u - ni - ted. True hap - pi - ness reigns

*f*

8va.

CONS

And none will bless Ex - am - ple rare Of

ALINE.  
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

ALEX.  
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

NOTARY.  
ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

*p*

their be - lov'd A - lex - is. And

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

*ff*

*p*

**Cons.**  
 none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, I - lex - is.

**ALINE.**  
 All will bless the thought - ful care Of their be - lov'd A - lex - is, - lex - is.

**ALEX.**  
 All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.

**NOTARY.**  
 All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

1st Volta. 2nd Volta. 8va.....  
 p

Oh joy! oh joy!

Oh joy! oh joy!

Oh joy! oh joy!

Oh joy! oh joy!

Oh joy! oh joy!

Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*8va.*

*p*



## No. 17.

## BALLAD—"It is not Love."

*Allegro con brio.*

VOICE.

PIANO.

Thou hast the pow'r thy

vaun ted love To sanc ti - fy, all doubt a - bove, De - spite the gath - 'ring

shade ; To make that love of thine so sure That, come what may, it

must en - dure, Till time . . . it - self shall fade.

*Tempo di Valse.*  
*dolce.*

Thy love is but a flow'r . . . That dies with - in the hour ; . . . If

*p*

such thy love, oh shame ! . . . Call it by o - ther name. . . . Thy

*f*

love is but a flow'r . . . That dies with - in the hour ; . . . If

*con Sva.*

such thy love, oh shame ! . . . Call it by o - ther name, It is not

*Tempo mo.*

love ! . . . It is not love !

*f*

Thine is the pow'r, and thine a lone, To

place me on so proud a throne That kings might en - vy me! A

match - less throne of love un - told, More rare than o - rient pearl and gold, But

*Tempo di Valse.  
dolce.*

no! no! Thou would'st be free! Thy love is but a flow'r . . .

. . . That dies with - in the hour; . . . . . If such thy love, oh

shame ! . . . Call it by o - ther name. . . Thy love is

The first system of the musical score. The vocal line (treble clef) begins with a half note 'shame !', followed by a dotted half note 'Call it by', a quarter note 'o', a dotted half note 'ther name.', and a half note 'Thy love is'. The piano accompaniment (grand staff) consists of chords and single notes in the right hand and a bass line in the left hand, all in G major.

but a flow'r . . . That dies with in the hour ; . . . If

*con Sva.*

The second system of the musical score. The vocal line continues with 'but a flow'r', 'That dies with in the hour ;', and 'If'. The piano accompaniment features a wavy line above the staff labeled 'con Sva.' (con Sordina), indicating a change in the piano's sound.

such thy love, oh shame ! . . . . Call it by o - ther name, It is not

The third system of the musical score. The vocal line continues with 'such thy love, oh shame !', 'Call it by o - ther name,', and 'It is not'. The piano accompaniment continues with chords and single notes in the right hand and a bass line in the left hand.

love, . . . . It is not love. . . .

The fourth system of the musical score. The vocal line concludes with 'love,' and 'It is not love.'. The piano accompaniment features a long, flowing melodic line in the right hand and a supporting bass line in the left hand.

## No. 18. QUINTETT —Aline, Mrs. Partlett, Alexis, Dr. Daly, Sir Marmaduke.

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re-joice that it's de-ci-ded, Hap-py now will be my life For my

She will tend him, nurse him, mend him, Air his

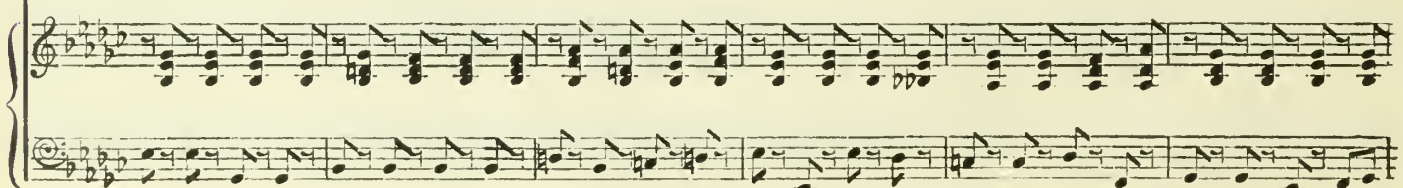
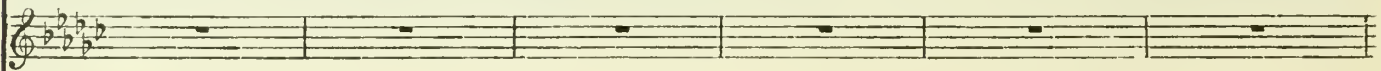
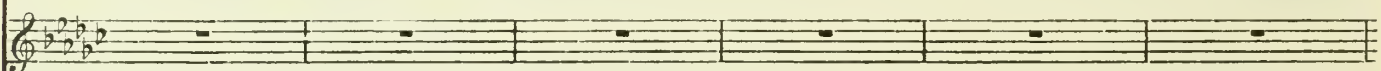
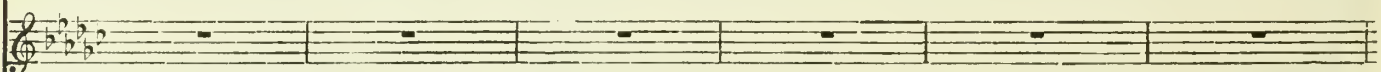
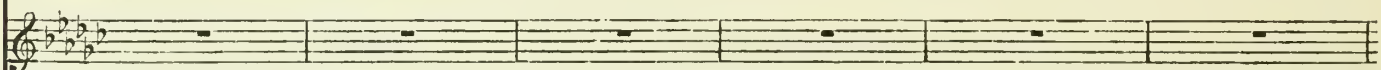
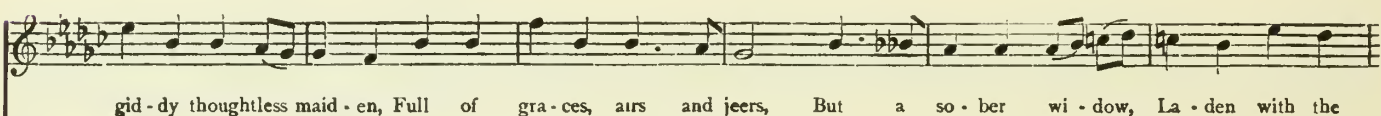
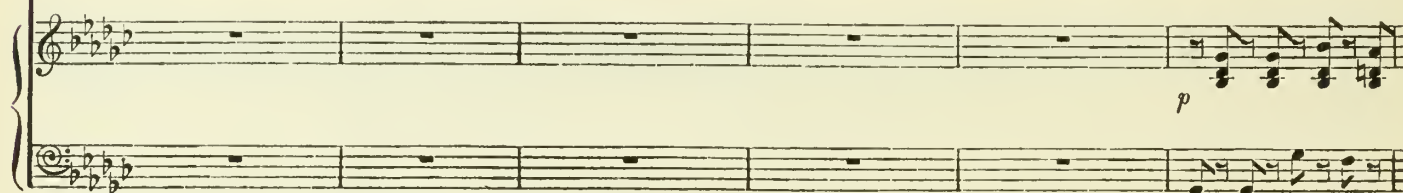
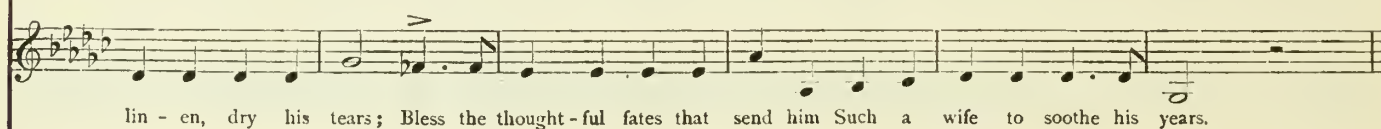
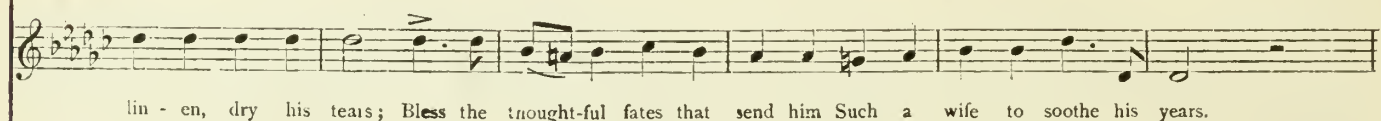
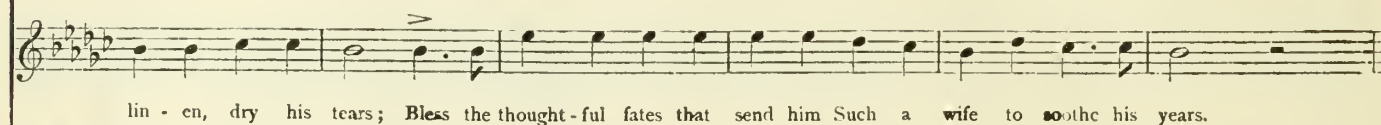
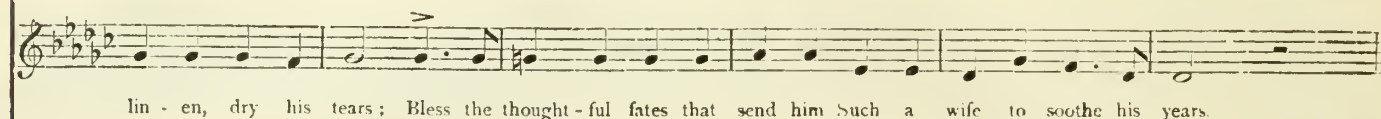
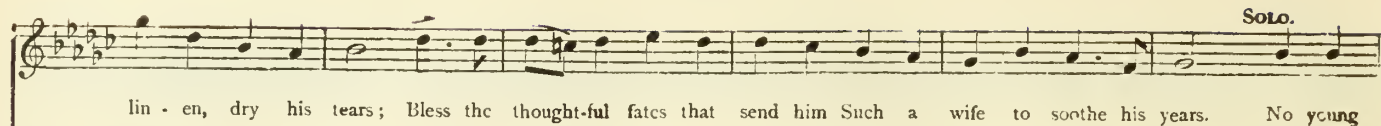
She will tend him, nurse him, mend him, Air his

fa-ther is pro-vid-ed With a kind and ten-der wife; She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

Solo.



weight of fif - ty years.

SIR MARMADUKE.

No high - born, ex - act - ing beau-ty, Bla - zing like a jew - elled sun, But a

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him, mend him, Air his

*cres.*

lin - en, dry his tears, Bless the thought-ful Fates that send him Such a wife to soothe his years

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years I'm no

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

Mrs. P.

sau - cy minx and giddy, Hus - sies such as them a - bound, But a clean and ti - dy widdy, Well be -

*p*

- known for miles a - round.

DR. DALY.

All the vil-lage now have ma - ted, And are hap - py as can be; I to

*p sost.*

*p Più lento.*

*> a tempo.*

No one left to mar - ry him. She will

*p* No one left to mar - ry him. She will

*p* No one left to mar - ry him. She will

*rall.*

live a - lone am fa - ted, No one left to mar - ry me.

She will

*Più lento.*

*> a tempo.*

No one left to mar - ry him. She will

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

wife to soothe his years, . . . . . Such a wife to soothe his years,

wife to soothe his years, Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years, *marcato.*

wife to soothe his years, Such a wife to soothe his years, Such a

Such a wife to soothe his years. . . . .

Such a wife to soothe his years. . . . .

Such a wife to soothe his years. . . . .

. . . Such a wife to soothe his years. . . . .

wife, Such a wife to soothe his years. . . . .

*pp*

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each staff containing a line of lyrics. The piano accompaniment is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The score is in a key of three flats (E-flat major or C minor) and a 4/4 time signature. The lyrics are: "Such a wife to soothe his years. . . . .". The piano part includes a *pp* (pianissimo) marking.

*dim. e calando.*

The piano accompaniment for the second system. It consists of two staves, a grand staff. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand plays a simpler, more rhythmic accompaniment. The score is in a key of three flats (E-flat major or C minor) and a 4/4 time signature. The lyrics are: "dim. e calando." (diminuendo e calando).

## No. 19.

## RECIT. and DUET—Lady Sangazure and Mr. Wells.

MR. WELLS.

Oh, I have wrought much e - vil with my spells! And ill I can't un - do!

ANDANTE  
NON TROPPO  
LENTO.

*p*

This is too bad of you, J. W. Wells, What wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A -

LADY SANGAZURE.

las! poor stricken dame! A gen - tle pen-sive-ness her life benumbs, And mine a - lone the blame.

Ritorn.

las! ah, me! And well-a-day! I sigh for love, And well I may! For I am ve-ry old and grey. But

stay! What is this fai-ry form I see be-fore me?

MR. WELLS.

Oh, hor-ri-ble! she's go-ing to a-dore me! This last ca-

LADY S.

Why do you gaze at me with vi-sage low'ring? For pi-ty's sake re-coil not

tas-tro-phe is o-ver-powering!

thus from me.

MR. WELLS.

*a tempo moderato.* My la-dy, leave me! This can ne-ver be!

*Andante.*

*Tenderly.*

Love me! I'll drop them too! . . .

Hate me! I drop my H's, have through life.

Hate me! I al-ways eat peas with a knife!

*f* *pp* *f*

Love me! I'll eat like you! . . .

Love me! I'll meet you there! . . .

Hate me! I of-ten roll down One Tree Hill.

*pp* *f* *p*

Love me! that joy I'll share! Love me! my prejudices I'll for e-ver drop!

Hate me! I some-times go to Rosh-er-ville!

*f* *pp*

Love me! I'll come and help you in the shop!

Hate me! that's not e-nough!

Hate me! the life is rough!

*f* *p* *f*

LADY S.

Love me! my grammar I will all forswear!

MR. W.

Love me! I'll stick sunflowers in my hair!

Hate me! ab-jure my lot!

*Allegro.*

Hate me! They'll suit you not!

At what I'm going to sav be not en-raged! I

En-gaged! en-gaged!

may not love you, for I am. en-gaged!

En-gaged! To a

*Andante.**Dolce.*

maid-en fair, With bright brown hair And a sweet and sim-ple smile, Who waits for me By the sound-ing sea, On a

She has bright brown hair !

*(Aside.)*

South Pa - ci - fic isle. A lie ! No maid - en waits me there! A

By the sound - ing sea The sound - ing sea !

lie ! No maid - en smiles on me ! The sound - ing sea !

*Allegro Agitato.*

Oh a - go - ny, rage, de-spair ! The maid - en has bright brown hair, And

mine is as white as snow ! False man, it will be your fault If I go to my fa-mi-ly vault, And

bu - ry my life - long woe!

Oh a-go-ny, rage, despair! Oh where will this end? oh where? I should

*mf*

ve - ry much like to know! It will cer-tain-ly be my fault If she goes to her fa-mi-ly vault, To

False man, it will be your fault if I go to my fa-mi-ly vault, And

bu - ry her life long woe! . . . 'Twill cer-tain-ly be my fault . . . . . If she

bu - ry my life - long woe! The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly

goes to her fa - mi - ly vault! The vault, the fa - mi - ly

*dim. al finz.*

vault, The vault, the vault, the fa - mi - ly

vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly

*dim.*

vault, The vault, the vault, Yes, the

vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, Yes, the

*pp*

fa - mi - ly vault! . .

fa - mi - ly vault! . .

*ff*

## No. 20.

## RECITATIVE and AIR—Aline.

ALINE.

MODERATO

A - lex - is! Doubt me not, my loved one! See Thine uttered will is sovereign law to me! All

fear, all thought of ill I cast a - way! It is my dar - ling's will, and I o - bey!

(dreamily) *p* The fear - ful deed is done, My love is near! I go to meet my own In

trem - bling fear! If o'er us aught of ill should cast a shade, It was my darling's will, and

*pp* I o - bey'd! . . . and I o - bey'd!

No. 21.

SONG—(Dr. Daly)—“Engaged to So-and-so.”

ANDANTE.

(Flageolet.)

*f*

*tr.*

Oh, my voice is sad and low, And with ti - mid step I go— For with

*tr.*

*p*

*cres.*

*p*

load of love o'er - la - den I en - quire of ev - 'ry maid - en, "Will you wed me, lit - tle la - dy, Will you

*p*

share my cot - tage sha - dy?" Lit - tle la - dy an - swers "No! No! No!"

*Andante moderato.*

"Thank you for your kind - ly prof - fer—Good your heart, and full your cof - fer; Yet, I must de - cline your of - fer—

*p*

I'm en - gag'd to So - and - so!" So - and - so! So - and - so!

(Flageolet.) *tr.*

*p p p p*

So - and - so! So - and - so!

(Flageolet.) *tr.* (Flageolet.) *tr.*

*p p p p*

She's en - gag'd to So - and - so!

What a rogue young hearts to pil-lage! What a work - er on Love's til - lage! Ev - 'ry maid-en in the vil - lage

*p*

Is en - gag'd to So - and - so! So - and - so! So - and - so!

(Flageolet.) *tr*

(Flageolet.) So - and-so! So - and-so! (Flageolet.) *tr*

All en - gag'd to So - and - so!

*Attaca il Trio.*

## No. 22.

## ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

*Allegro agitato e vivace.*

PIANO. *f*

ALINE.

Oh, joy - ousboon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joice, re-joice . . .

DR. D.

Oh, joy - ousboon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joice, . . . re -

*p staccato.*

. . . with me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

- joice with . . . me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

cho - ral ec - sta - cy. Oh, mad de - light! Oh, day and night! Re - joice with

cho - ral ec - sta - cy. Oh, joy - ous boon! Oh, sun and moon! Re - joice with

ALINE. me, Re-joice with me, Re-joice, re-joice with me!  
 DR. D. A-line, my on-ly love, my  
 me, Re-joice with me, Re-joice, re-joice with me!

ALINE. Yes! yes!  
 ALEX. hap-piness! The phil-tre— you have tas-ted it? Oh, joy! mine, mine for e-ver and for

RECIT. A-lex-is, don't do that— you must not! A  
 e-ver! Why?

*L'istesso tempo.*  
 - las! that lo- vers thus should meet: Oh, pi-ty, pi-ty me! Oh, charge me not with cold de- ceit; Oh

pi - ty, pi - ty me! You bade me drink— with trem - bling awe I drank, and by the po - tion's law, I

*cres.*

*sf* *dim.*  
I could the ve - ry first I saw! Oh pi - ty, pi - ty me!

DR. D.  
My dear young friend, con - sol - ed be! We

*dim.* *p*

pi - ty, pi - ty you. In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex - traor - di - na - ry spell, O'er us has cast its ma - gic fell, The con - sequence I need not tell, We

*cres.* *dim.*

ALINE.  
O'er us hath cast its ma - gic fell,

ALEX.  
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell, False one, be -

DR. D.  
pi - ty, pi - ty you. O'er us hath cast its ma - gic fell,

*p* *cres.*

*f* ALEX. *slower. ad lib.*

gone! I spurn thee! To thy new lov - er turn thee! Thy per - n - dy

*f*

ALINE. *a tempo.*

I could not help it!

ALEX.

all men shall know. Come one, come all! O - bey my call!

DR. D.

We could not help it! We

*olla voce.* *f* *a tempo.*

I could not help it! I could not help it! I could not help it! Oh, a - las! . . .

Come, hi - ther, run! Come, ev - 'ry one, come! . . .

*Segue presto.*

could not help it! We could not help it! A - las! . . .

*cre - scen - do.* *f* *Segue presto.*

*Presto.*

CHORUS.

Oh, what is the mat-ter, and what is the clat-ter? He's glow-er-ing at her, and

threa-tens a blow! Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

ALINE.

CONS.

LADY S. &amp; MRS. P.

ALEX.

DR. D.

SIR M. &amp; NOTARY.

Oh, why

- coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh, why does he bat-ter the

ALINE.  
-ter, And thus does the  
CONS.  
-ter, And why does the  
LADY S. & MRS. P.  
-ter, And why does the  
ALEXIS.  
-ter, And thus does the  
DR. D.  
-ter, And why does the  
SIR M. & NOTARY.  
-ter, And why does the  
girl he did flat - ter? And why does the

ALINE.  
lat - - - ter . . . re - coil from . . . him so, Thus . . . does the  
CONS.  
lat - - - ter . . . re - coil from . . . him so? Why . . . does the  
LADY S. & MRS. P.  
lat - - - ter . . . re - coil from . . . him so? Why . . . does the  
ALEXIS.  
lat - - - ter . . . re - coil from . . . me so, Thus . . . does the  
DR. D.  
lat - - - ter . . . re - coil from . . . him so? Why . . . does he  
SIR M. & NOTARY.  
lat - - - ter . . . re - coil from . . . him so? Why . . . does the

ALEX.

lat  
CONS.lat  
LADY S. & MRS. P.lat  
ALEX.lat  
DR. D.lat  
SIR M. & NOTARY.

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

lat - - ter re - coil from him so?

## No. 23.

## RECITATIVE—Alexis.

RECIT. ALEXIS.

Pre - pare for sad sur - pri - ses! My love A - line des -

- pi - ses! No thought of sor - row shames her! An - o - ther lo - ver claims her! Be

his false girl, for bet - ter or for worse, But, ere you leave me, may a lov - er's curse—

## No. 24.

## FINALE.

*Allegro.*

ALINE & CONSTANCE.

LADY S. & MRS. PARTIETT.

ALEXIS & VICAR.

SIR M. & NOTARY.

MR. WELLS.

CHORUS.

PIANO.

*f Allegro.*

Or he or I must die ! Which shall it be ? re -

VICAR.

SIR M.

Die thou ! yield thou to this decree un - bend . . . . .

Die thou ! thou art the cause of all of - fend - - - ing.

ply !

*mf*

Die thou! die thou! die thou! . . .  
 ing. Die thou! die thou! die thou! . . .  
 Die thou! die thou! die thou! . . .  
 Die thou! die thou! die thou! . . .  
 Die thou! die thou! die thou! . . .  
 MR. WELLS.  
 So be it, I sub-mit; my fate is  
 Die thou! die thou! die thou! . . .  
*f* *p*

MR. WELLS.  
 sealed; To po - pu - lar o - pin - ion thus I yield. Be  
*pp*

*Piu lento.*  
 hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,  
*p*

(Gong sounds.) *Fin vivace.*

or where!

*ff*

*f* TUTTI. RECIT.

Un - min - gled joy!

Oh! my a - dored one! Ec - sta - tic rap - ture!

Be - lov - ed boy!

RECIT. SIR M.

Come to my man - sion, all of

you; At least we'll crown our rap - ture with an - o - ther feast.

*Allegretto.*

The piano introduction consists of six staves. The first four staves are for the right hand, each containing a whole rest. The fifth and sixth staves are for the left hand, containing a melodic line starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. The key signature is two sharps (F# and C#) and the time signature is 6/8.

ALINE.

Now to the ban-quet we press, Now for the eggs and the ham!

LADY S.

Now to the ban-quet we press, Now for the eggs and the ham!

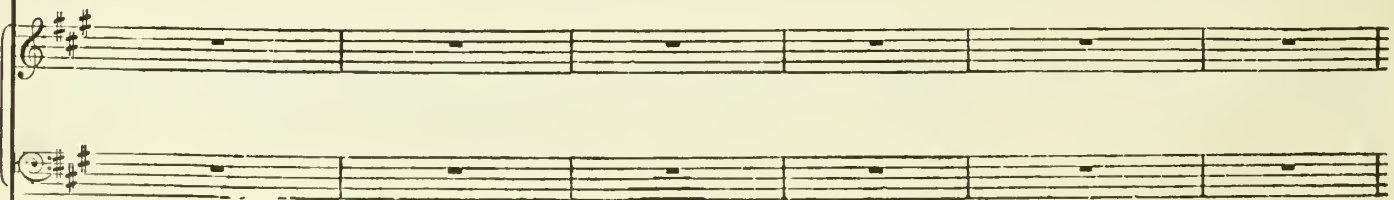
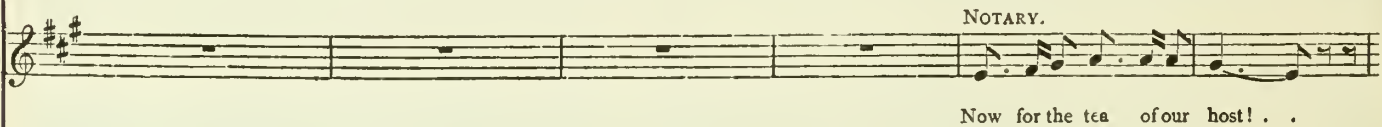
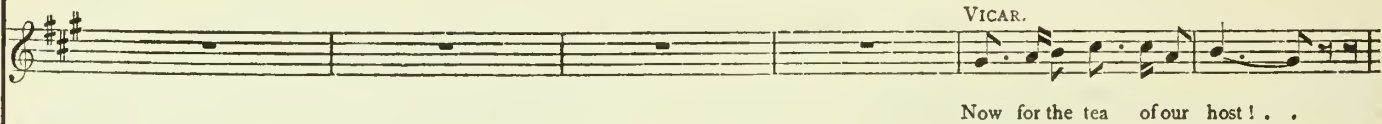
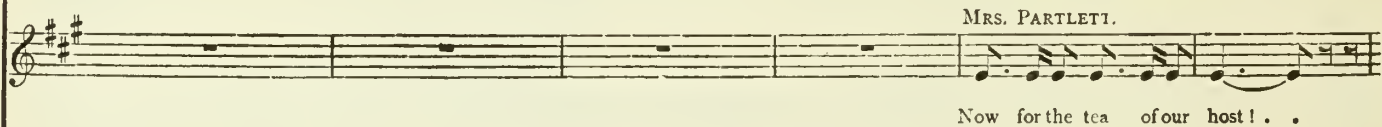
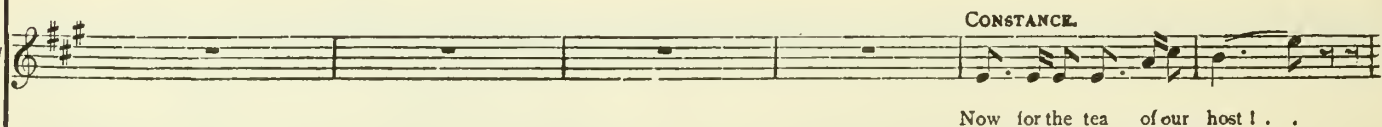
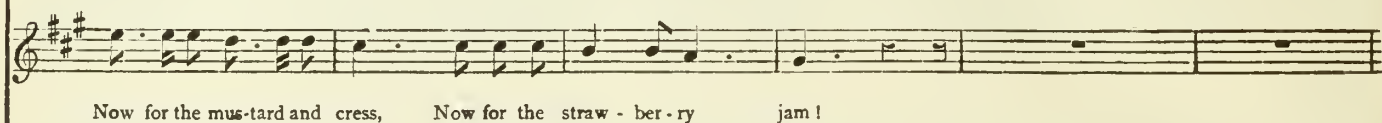
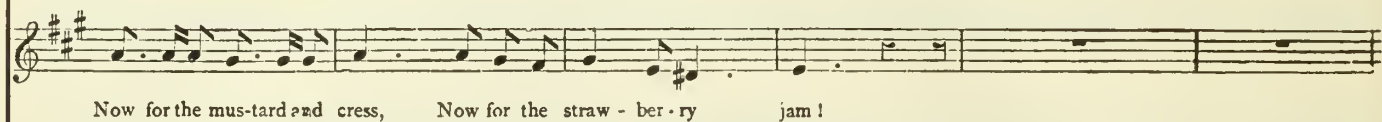
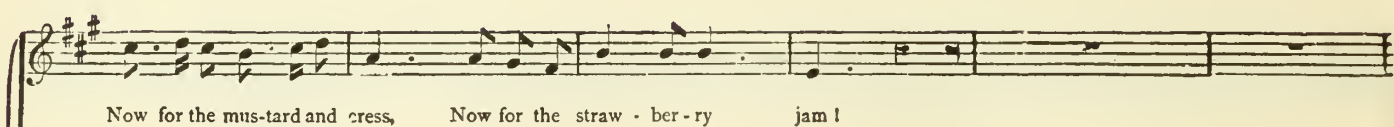
ALEXIS.

Now to the ban-quet we press, Now for the eggs and the ham!

SIR M.

Now to the ban-quet we press, Now for the eggs and the ham!

The piano accompaniment for the vocal parts consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The key signature is two sharps (F# and C#) and the time signature is 6/8.



AL.

LADY S.

ALEX.

SIR M.

CONS.

Now for the rol - licking bun ! . . .

Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

MRS. P.

Now for the rol - licking bun ! . . .

Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

DR. D.

Now for the rol - licking bun ! . . .

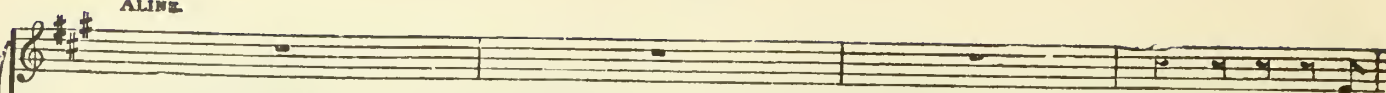
Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

NOTARY.

Now for the rol - licking bun ! . . .

Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

ALINE.



LADY S.



ALEX.



SIR M.



CONS.



Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

MRS. P.



Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

DR. D



Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

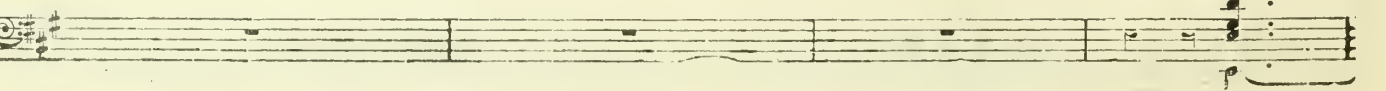
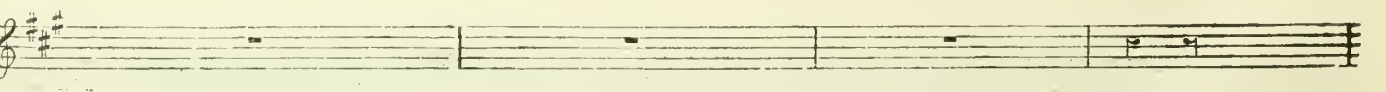
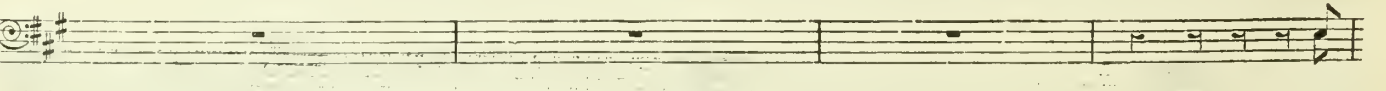
NOTARY.



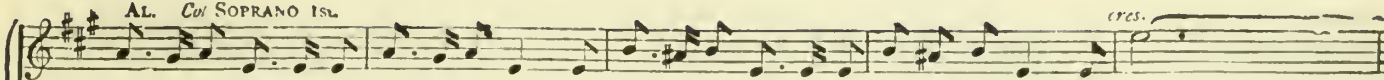
Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The



The

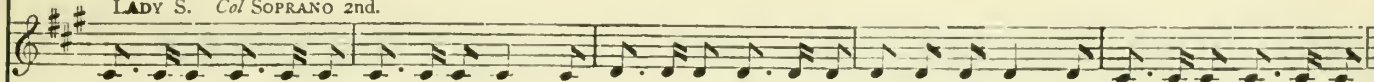


AL. Col SOPRANO 1st.



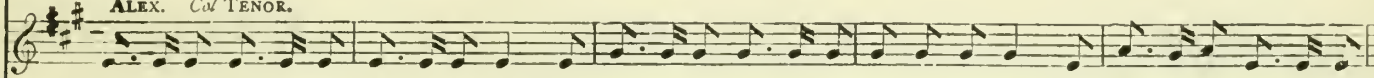
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs . . .

LADY S. Col SOPRANO 2nd.



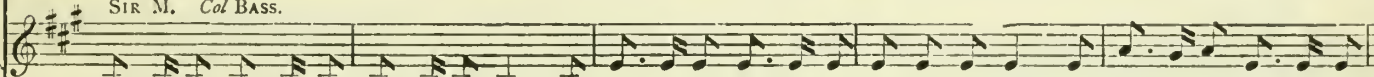
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX. Col TENOR.



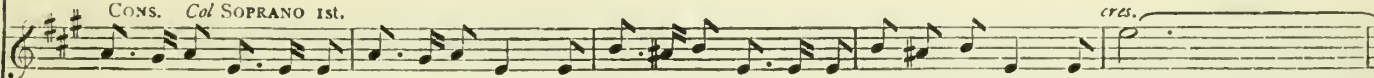
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

SIR M. Col BASS.



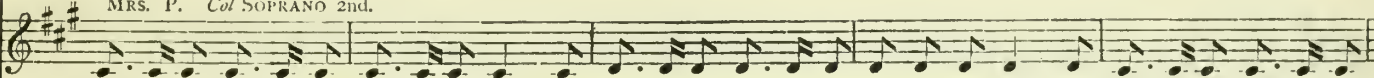
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS. Col SOPRANO 1st.



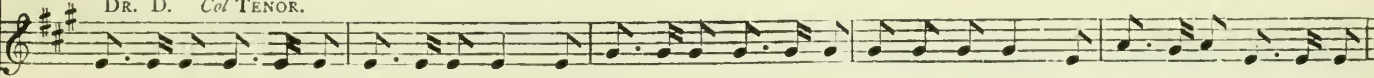
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs . . .

MRS. P. Col SOPRANO 2nd.



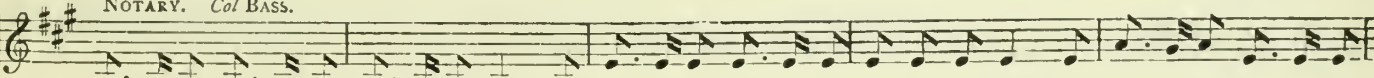
eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D. Col TENOR.



eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY. Col BASS.



eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

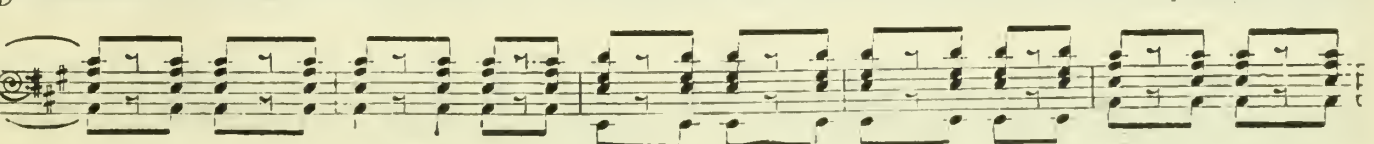
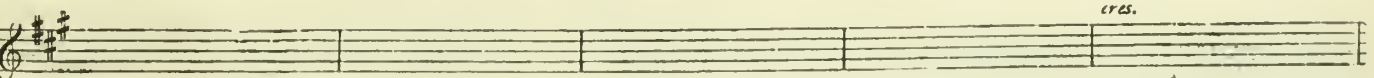
The eggs



eggs and the ham And the straw - er-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the



cres.



AL.  
The ham, . . . . . The eggs and the ham And the

LADY S.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

SIR M.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS.  
The ham, . . . . . The eggs and the ham And the

MRS P.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY.  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the  
The ham, . . . . . The eggs and the ham And the  
straw - ber - ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

**AL.**  
 straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**LADY S.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**ALEX.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**SIR M.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**CONS.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**MRS. P.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**DR. D.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**NOTARY.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**AL.**  
 straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

**LADY S.**  
 straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry straw - ber - ry

**ALEX.**  
 straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

**SIR M.**  
 straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

**CONS.**  
 straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

**MRS. P.**  
 straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

**DR. D.**  
 straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

**NOTARY.**  
 straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

AL  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

LADY S.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

ALEX.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

SIR M.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

CONS.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

MRS. P.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

DR. D.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

NOTARY.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

*f*

(The end.)

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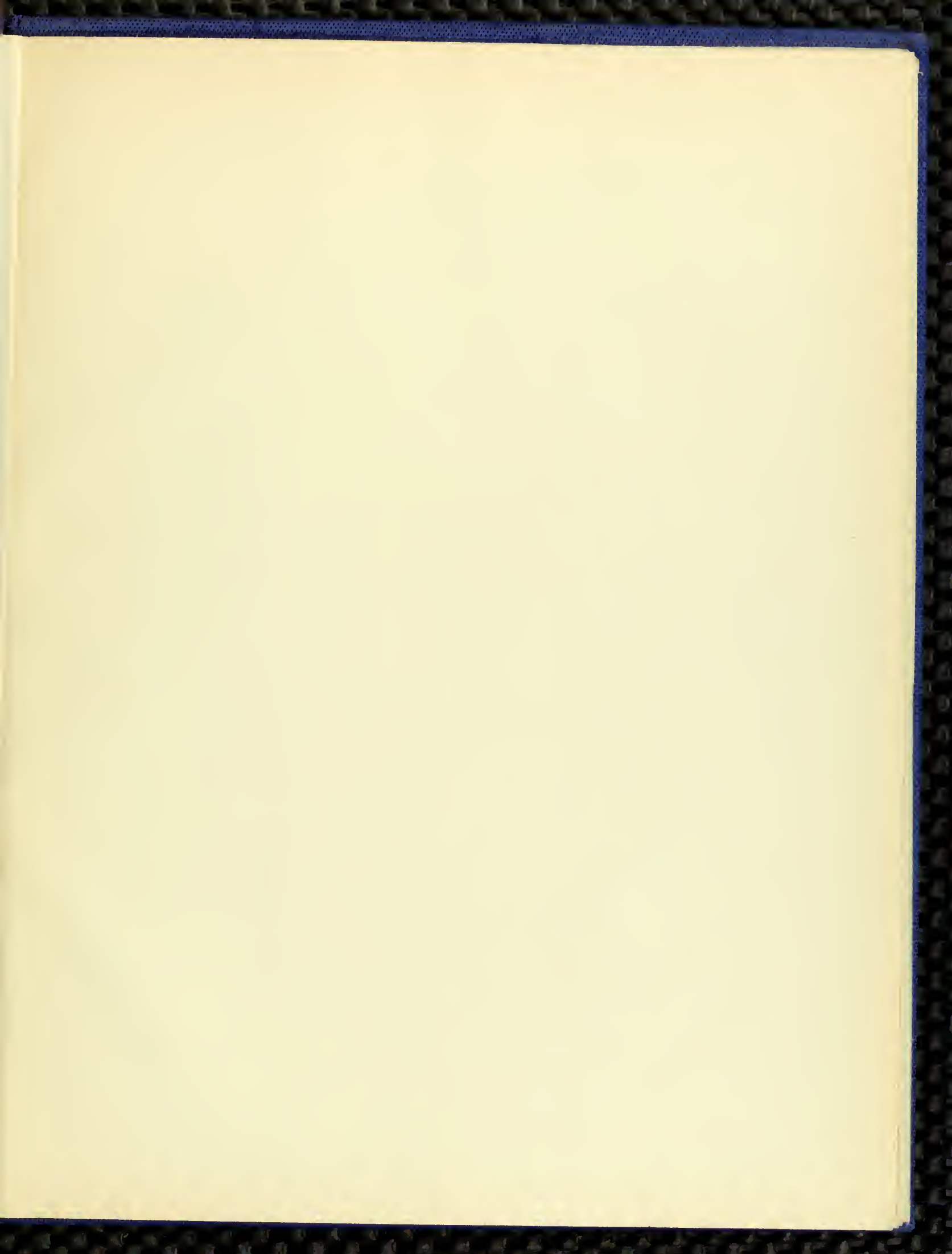
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